COMPLETE

THE NEW MUSICAL CURRICULUM

REVISED BY

GEO. F. ROOT.

CINCINNATI:
PUBLISHED BY JOHN CHURCH &
CHICAGO: GEO. F ROOT & SONS.

Digitized by the Internet Archive
in 2014

https://archive.org/details/musicalcurriculu00root_0

THE

MUSICAL CURRICULUM:

FOR

PIANO-FORTE PLAYING, SINGING, AND HARMONY;

CONTAINING

PROGRESSIVE EXERCISES, PIECES, SONGS AND TECHNICS,

IN ALL THE KEYS,

IN WHICH ARE STUDIED

Chords and their Progressions, Transposition and Accompanying.

TO WHICH IS PREFIXED

A GLOSSARY OF MUSICAL TERMS AND SIGNS.

BY

GEO. F. ROOT.

CINCINNATI:
PUBLISHED BY JOHN CHURCH & CO.,
1872.

Entered according to Act of Congress, A. D. 1872, by John Church & Co., in the Office of the Librarian of Congress at Washington.

PREFACE.

To Parents and Guardians:

My preface will consist of a few plain words to those who have charge of the musical education of others, and who employ teachers and purchase instruments, music and musical books. And first with regard to instruments. It is a mistake to suppose that some worn or cheap affair will "do to begin with," for—saying nothing about the musical enjoyment of player and listeners—strength and flexibility of fingers, and all the other things of execution depend upon practicing upon an instrument that has a *good action;* and the musical perceptions, together with expression and all other things of taste, depend upon having one that has a *good quality* of tone, and that can be easily kept in tune.

With regard to a teacher, it is not always the one that can perform the best that can teach the best; though, all other things being equal, the one who can give a good musical example is to be preferred. But having secured a competent teacher, one who has the best interests of his pupils at heart, it is very unwise to bring such a pressure to bear upon him as will force him out of the course he knows to be best for the pupil, in order to gratify any love of display, either in the concert-room or parlor. It is not unreasonable that you should desire to enjoy as soon as possible the fruits of your expenditure and the labor of the pupil, and it is one object of this Curriculum to provide the means of doing so to a reasonable extent in a legitimate way.

With regard to time for practice, it should not be when the pupil is exhausted with other studies or duties. Overworked people, young or old, can do nothing well; and it is probably better not to undertake the systematic study of music unless a sufficient amount of time can be given for practice when the pupil is fresh and vigorous. A prominent fault in this country is that our young people are required to take too many studies and spend too much time in school for their best growth.

With regard to music to be played and sung, that only should be used which is correct and tasteful; and in respect to words, pure and unobjectionable. Sentiments of bad tendency, and that would not be tolerated in speech, sometimes conceal themselves and pass current in song. In instruction books the various lessons, pieces and exercises, instrumental and vocal, should cover ground enough to afford the means of cultivating *all* the powers of the pupil according to their relative importance, not leaving the execution behind the reading and appreciation, nor *vice versa;* not making time and tune all, and leaving taste and good expression out of the question; and more important than all the rest, not cultivating a parrot-like style of performance that ignores all knowledge of keys and harmonies, as well as general musical intelligence.

May I be pardoned in closing for hinting at the importance of learning music rather for the benefit and pleasure it may be to others than to feed and gratify vanity and self-love, since right views and corresponding motives on this subject will go far toward keeping the pupil in the right course and practicing in the right way.

GEO. F. ROOT.

TAYLOR & BARWOOD,
Music Stereotypers, 27 Rose street, New York

REMARKS AND EXPLANATIONS.

TWO WAYS OF TEACHING.

There are two ways of teaching; one shorter, and the other longer. The shorter is to tell all things to the pupil; the longer is to have him find out all he can himself—or, the shorter is to do for the pupil what the longer would have him do for himself. That which is told or done by the teacher is not thus always made known to the pupil; that which he finds out and does himself always is. That which is told or done by the teacher does not tax the powers of the pupil; that which he finds out and does himself, does tax them. That which does not tax the powers of the pupil, gives him no exercise, and causes no growth; that which taxes his powers rightly, both strengthens and expands them. That which taxes some of his powers and not others, produces deformity; that which taxes them all according to their need, tends to symmetry. Things that exist in the nature of musical sounds, can be found out by well-guided investigation. Things that man has invented, must generally be told. Finding out and doing the things of music is primary in importance. Learning their names, signs, or descriptions, secondary.

The first step in every case is to bring that which is to be taught to the perception of the pupil, and this, according to its nature—that which is to be perceived by the eye, to the eye; that which is to be perceived by the ear, to the ear, &c. Many things in music that are presented and investigated early in the course, are only learned or acquired after long practice. Nevertheless, the success of this learning or acquiring, depends much upon the first presentation.

POSITION.

Shall this be presented to the eye of the pupil, or to his ear? This is decided by the nature of the thing—is it seen or heard? If seen, then it must be presented to the eye. This the teacher must present, and he does it by seating himself at the instrument in the right way, while the pupil's attention is called to the position of body, arms, hands, &c. The pupil does not acquire a good position by seeing it done; that only comes after some days or weeks of practice on his part, with, perhaps, repeated examples and directions; but the beginning has been made, and it has been made in accordance with the nature of the thing to be acquired.

INTERVALS.

How shall intervals be presented? As before, of course, according to their nature. Is an interval something to the eye, or to the ear? (Keep in mind that we are speaking of the principal things, not the subordinate things or signs.) To the ear certainly, and must be presented accordingly. By whom—the teacher or the pupil? The pupil, if he can, by all means, as the more of *his own effort* in that which he is learning, the better for him. Will he do it by your telling him to manifest an interval with his voice, or by the instrument? Not unless he has previous knowledge on the subject, for he cannot be supposed to know what the word *interval* means, as applied to music, since that is an invention of man. Will he succeed any better if you point to the sign of an interval (two notes or different degrees of the staff), and ask what its name is? Certainly not, and all because names and signs do not come first in the orderly and right presentation; and this brings us back to the thing itself and its presentation. I should simply ask the pupil to strike any two keys of the piano, one after the other, or together, and call his attention to the difference of highness or lowness between them (technically called *pitch*), and after some listening on his part, would say that that difference is called an interval. I would then ask him to manifest a larger interval; afterward a smaller, and at last the one produced by any two contiguous white keys, and this I would name a second. I would ask him to notice the sound of this second, when both tones are heard together, and also when heard, one after the other. I would then ask him to strike two (still keeping on the white keys), skipping over one key. When heard and examined, I would name this interval a third. At the next, viz., striking two keys, between which were two others, he would readily give the name (fourth), and proceeding in a similar manner, I would introduce the fifth. These intervals I would have him play all over the piano; first with one hand, then with the other; sometimes upward, and sometimes downward. I would then tell him that he might count seconds, thirds, fourths, and fifths, on his hand; that from the thumb to the first finger might be considered a second, from thumb to second finger a third, from thumb to third finger a fourth, and from thumb to fourth finger a fifth; in short, from any finger or thumb to the next a second, to the next but one a third, to the next but two a fourth, and so on, either one way or the other. I would then ask him to play seconds anywhere on the piano, with seconds on the hand—that is, with the fingers, or thumb and finger that are a second apart—so thirds, fourths, and fifths, by their corresponding fingers, with each hand separately, reckoning the intervals, both upward and downward, all over the instrument, calling attention to their differences, and to the different effect of the same interval when played high or low. All this would be training his musical perceptions, or ear as it is called, which is a part of the work of making an intelligent musician. I would have the pupil learn that the degrees of the staff may represent intervals—that is, that the difference between a line and the space next to it may stand for a second; between a line and the next line a third; between a line and the next space but one a fourth, and so on; or that the difference between a space and the next line to it stands for a second; between a space and the next space a third, &c. In short, from one degree of the staff to the next is a second; to the next but one a third; to the next but two a fourth, &c.

As our language calls the fingers first, second, third, and fourth, it is manifestly orderly and proper to indicate them in these lessons, by corresponding figures, and those who look at this not very important matter in the exercise of their common sense, cannot fail to see that it is so. There is no particular reason why a cross should indicate the thumb; but as it is in use, I adopt it, notwithstanding that in extremely rare cases it may be confounded with another musical character. I should endeavor *not* to have the pupil practice a moment with wrong positions or movements.

I would here make a remark to my fellow teachers about the early and thorough study of intervals, and give some reasons for so doing.

The player who depends upon looking at the fingers to strike the right keys, labors under great disadvantages. Aside from the bad appearance he makes bobbing his head about, first looking at his notes, then at one hand, then the other, he is liable to become confused by losing his place on the notes, and thus his time in the music. If, however, his hands can take care of themselves, and his eyes be free to watch the notes, he can not only observe all the notations, but can look a little ahead of where he is playing, and thus be prepared for what is coming. To do this, he must be familiar with *intervals*—not only that he may be able to tell them the instant he sees the notations representing them, but his fingers must be educated to make the proper extension or contraction to reach the keys that produce them, without the aid of his eyes. This is best accomplished by careful training from the very beginning. The pupil must learn to *feel*, rather than *see*, how far apart his fingers are—whether they rest upon contiguous keys, or upon those which are apart, and that in making intervals where the whole hand is moved, he may judge by the amount of motion how far his hand must go, just as he carries it to his mouth, forehead, or eyes, without seeing, and apparently without thought.

METRONOME MARKS.

An instrument called **Mælzel's Metronome**, is constructed so as to give exactly as many strokes in a minute as the number, against which the weight is placed, indicates. Thus, when a piece is marked ♩ = 100, it means that one hundred quarter notes are to be played in a minute, or a quarter note for every beat of the metronome. By this you can tell the exact time that the author wishes his piece to go in.

In the absence of a metronome the following will answer as a substitute. Take a piece of tape about two feet long; and at the distance of $4\frac{5}{8}$ inches from one end, make a mark and number it 160; at $5\frac{3}{16}$ inches from the same end mark 152; at $5\frac{3}{4}$ inches, 144; at $6\frac{3}{8}$ inches, 138; at 7 inches, 132; at $7\frac{5}{8}$ inches, 126; at $8\frac{1}{4}$ inches, 120; at $8\frac{3}{4}$ inches, 115; at $9\frac{1}{2}$ inches, 112; at $10\frac{3}{8}$ inches, 108; at $11\frac{1}{4}$ inches, 104; at $12\frac{1}{4}$ inches, 100; at $13\frac{1}{2}$ inches, 96; at $14\frac{3}{4}$ inches, 92; at $16\frac{1}{4}$ inches, 88; at 18 inches, 84; at 20 inches, 80. Then take a bullet or leaden weight (the exact size is not important), split it open, and place the end of the tape from which you first measured in the cleft, and fasten it together, with the end of the tape exactly in the centre of the weight. Then taking hold of the tape at the number that is marked over the piece you are about to play, let the weight swing, and for every beat it makes, you will play one note of the kind placed over the piece; for example, if above the piece you find as here, ♩ = 104, take hold of the tape at those figures and set it swinging, and each vibration will give you the time of a quarter note. As the pupil cannot swing the weight and play too, it is expected to be used only to get a correct idea of the movement, and to start the counting aright.

LONG AND SHORT LESSONS.

My idea is that an average pupil who is beginning will learn one of these lessons in the ordinary practice of one day—he can skim over and learn the outside in less time; but I mean so thorough a learning of it, that there shall not be a hesitation nor a mistake—indeed, so that it shall sound as though he couldn't make a mistake. Have you ever noticed that some playing sounds all the time as if the player was just going to break down, and you involuntarily draw a breath of relief when he gets safely through? Not only should the outside be thus perfect, but the accent and dynamic expression should be in right places, and tasteful. Names of tones and intervals should constantly occur to the mind, and every position and movement should be as nearly correct as possible. Playing a lesson merely in time and tune, should be at least nearly accomplished before the teacher leaves the first giving of it, and this leads me to the very important matter of

RIGHT AND PROGRESSIVE LESSONS.

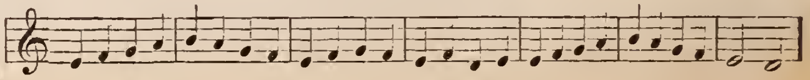
Lessons should be adapted to the states of the pupil, in the various stages of his advancement; at first not only easy of execution, but so constructed as to embody and express only simple musical ideas or feelings. You will often find in music that is easy of execution, places that beginners do not like, and ought not to be expected to like, being only understood and appreciated, after considerable culture. Take for example the matter of pedal harmony, which is found in much music for beginners. My experience is that it can only be appreciated and liked by persons who have studied and heard music for years, or at least those who have studied many months. Then these right lessons should be so gradually progressive, that the pupil shall find in each one successively, that only an agreeable and reasonable tax upon his time and powers is required to learn and understand it thoroughly. Let me make two pictures. Number *one*. Note or word from pupil. "I haven't learned my lesson; please excuse me;" or, "please do not come to-day;" or if no such note is sent, pupil appears, looking anxious and discouraged—perhaps muttering, "I can't play my lesson, I know." Being seated, commences—all goes wrong—no proper conception of the music—no love for it—can neither execute nor understand it—or being energetic and desperate, dashes over it with many faults of omission and commission. Teacher annoyed and perplexed says to himself, "Now, I must either let this lesson go with the difficulties not half conquered, and so send him on unprepared to meet the next; or I must keep him here until he is utterly disgusted with the whole subject—or, I must give up trying to keep him in the instruction book, and must spend half my time in music stores, selecting what is adapted to his state and attainments. Picture No. *two*. Pupil comes in—is evidently glad to see you—goes straight to the piano and plays his lesson tastefully and well. He has mastered it completely, and enjoys it thoroughly. You have nearly all the hour for the next lesson, which being adapted to the state of the pupil, is well started before the time is up. If at the house of the pupil, mother or sister comes in, and compliments you on the progress that is being made, and perhaps says that although the lessons are simple, they give a good deal of pleasure, and that there is very little difficulty in having the practice hours observed. I fully believe that these pictures are real, and that number *one* shows the results of wrong lessons, either in quality or quantity, and number *two* of right ones.

REVIEWING.

I should have the pupil review in this part of the book about twenty lessons, dropping off old ones as he reviews new ones, but keeping about three pages in practice. If the lessons are well learned, this will be neither a long nor disagreeable task. I think for the present about one-eighth of the time allotted to practice should be given to the daily exercise of technics, and about one-eighth to reviewing. More than this will be required by and by.

KEY NOTE.

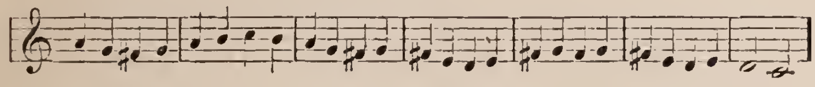
Before playing No. 15, I should play a strain in one part that includes tones enough to give a clear and full idea or *feeling* of the key of C, (you can do this with seven tones, though it takes eight to make a complete scale), perhaps like this:



Stopping on some other than the key-note. I would then say, does this sound well for a stopping place or ending? Is it a good *home?* If the perceptions of the pupil are so dull that he does not object to D as a stopping place, I would repeat the example in various ways until he does object, for no one can be a musician without perceptions; or, as is commonly said, "a musical ear," sufficient for this. When the pupil fully feels that C is the satisfactory resting place or home, I should say that for that reason C is called the key note of such a strain. To make this still more clear, it may be a good plan to play all over the piano, using only the white keys or the tones of the key of C, and still better to let the pupil do it.

F SHARP. KEY NOTE G. SIGNATURE.

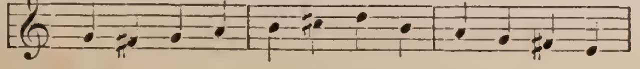
I would now ask the pupil to strike the lower black key of each group of three black keys, and after his doing it would tell him that they are all named F sharp. I would then play a strain, using F sharp, instead of F, perhaps like this:



I would then ask if C is the satisfactory resting place now. It is not difficult to lead the pupil from here to find out that G is the *home* or key-note, when F sharp is taken instead of F. This presenting the thing itself for the pupil's investigation, makes him *know* it is a great deal better than *telling* him, for example, that when there is one sharp the key-note is G; and when there is none, the key-note is C. We certainly should endeavor to make our pupils as intelligent as possible about the things they do; or, in other words, we should make them know as much as we can of the theory, science and art of each, and this is perhaps the most important and distinctive object of this Curriculum. If the pupil should say, why do you have any key-note but C—cannot any tune be played or sung so that the key-note will be C?—I should reply, some tunes sound a great deal better to be played or sung, so that the key-note will be G; and this is the only reason why such tones are sometimes used as make G the key-note. The pupil having received this truth, will, when playing or singing in the key of G, have some intelligent idea with regard to the F sharp, and will correct easily the mistakes that he will be sure to make at first, in trying to go to that tone, while looking on his book. I should now teach him that the character called a sharp, placed at the beginning of a piece of music, upon that degree of the staff which has hitherto stood for F, modifies it, and all other lines or spaces standing for F, so that they now mean F sharp, and that the sharp so placed is called a signature or sign that the key-note is G; or, as is commonly said, it then becomes the signature of the key of G. Saying that the sharp at the beginning *sharps all the F's*, although afterwards convenient, does not seem to me to be at first so clear a statement. It may be proper here to say that the absence of any character of this kind is said to be the signature of the key of C. If the pupil should discover at this point that there are different kinds of seconds, thirds, &c., and should ask questions about them, I would simply say that there are such differences, but that we do not study about them at present.

C SHARP. KEY NOTE D.

At No. 23, I should ask the pupil to strike all the lower black keys of each group of two. These tones I should name C sharp. I should now play a strain of music, making use in it of F♯ and C♯, instead of F and C, perhaps like this:



I would then say to the pupil "If you do not like this for an ending, end it yourself;" which he might do either with the instrument or with his voice. He could hardly fail in this way to find out satisfactorily what the key-note to a tune is, when F♯ and C♯ are used, instead of F and C. If all this is done without a book, so much the better; then turning to the lesson, I would point out the way that the sharps are placed to make the staff represent the key of D, including the fact mentioned before, that every line or space of either staff usually representing F and C, are now made to represent F♯ and C♯, although the sharps are placed on but two of them in each staff.

If the pupil should notice that there are no black keys on the piano between E and F, and B and C, and should ask the reason for it, I should think this as good a place as any to tell him that the tones made by the white keys, although they succeed each other so pleasantly (I should here illustrate by playing moderately up and down, one or two octaves), and seem to be so much alike as to the intervals between each two, are in point of fact quite different in this very respect; the interval produced by E and F, and also the one produced by B and C being but half as great as those produced by the other white keys—in fact that they are just like those which are produced by a black key, and the next white one. You notice, fellow-teacher, that I *generally tell* the pupil when the things to be learned are so simple or obvious that the investigating and finding out plan, is not necessary. But I *tell* him here for exactly the opposite reason, viz: because this difference in intervals is so hard for the beginner to perceive. If, however, you think differently, you have only to present the subject according to its nature, and let him investigate it.

STEPS, AND HALF STEPS.

I should add that although there are two kinds of seconds, we do not notice the fact, in speaking of them, but continue to call them all simply seconds, for the present, excepting on certain occasions, when the larger seconds are called *steps*, and the smaller *half-steps*. It might be well here to ask the pupil to touch a succession of white keys, naming the intervals as he produces their steps or half-steps; then do the same with the black and white. He will soon notice that from a black key to the next black one in the same group is a *step*, and that from any one to the very next, black or white, is always a *half-step.*

G SHARP. KEY NOTE A.

At 28, I should introduce the new tone in the way already mentioned; also the new key note, and so in following keys.

MANNER AT THE PIANO.

It is the experience of every one, that he who excites your sympathies by appearing to labor very hard while playing, or who undergoes various unpleasant contortions of the features at the hard places, who moves his head, body, or arms unnecessarily, or who makes an undulating motion of the wrist, lifting the hand as though the ends of the fingers were sticking to the keys, as well as he who is rigid like a block of stone at the instrument, detracts much by these things from the pleasure and usefulness of his musical performances. I should, therefore, think it a part of my duty to see that the manner of my pupil at the piano is not ostentatious, but natural and graceful.

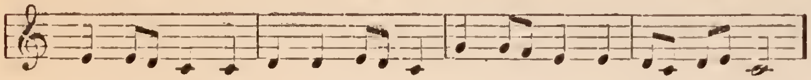
PLAYING BY EAR,

As it is called, is sometimes objected to; but I am inclined to think it an advantage, especially when connected with a regular course of musical study, for it strengthens the memory, and gives more freedom and naturalness to the expression; and last, but not least, it delivers the pupil from the bondage of being always obliged to have his "notes" when performing for the pleasure of others.

REMARKS AND EXPLANATIONS.

CADENCE. TRANSPOSITION.

At No. 71 I should tell the pupil that any little phrase that will make a good ending, either to a section or a piece of music, is called a *Cadence.* I should then play or sing a little melody, perhaps like this:



I would then give it again, beginning on B (which would make it the key of G), and would ask if it is the same tune. The answer being given, I would ask if it differs in any respect from the first. If the pupil perceives that it does differ in respect to pitch—that it is the same tune, only higher in one case than in the other—I should say that the process of performing the same piece at a different pitch is called *transposition,* and I should try *very hard* to impress him with the idea that to transpose well, is one of the most useful and elegant accomplishments of the musician; and to you, fellow-teachers, I would say, that if this matter is well followed up from this simple beginning, there is no doubt of its success. It may, however, be best for you to get your pupil to transpose other phrases or short simple melodies beside these, and I would try to have him perceive how pleasant this change is from the key in which he is playing to the one which is a fifth or fourth from it.

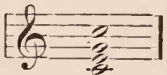
At No. 86 the dotted quarter occupies one part and a half of the measure. It is usually difficult to get right the note which follows this dotted quarter, and which must come in on the last half of one part of the measure. My idea is that it should rather be *felt* than *calculated,* and I have made some preparation in the lesson for this result, as you will see. Some device like counting one and two, and one and two, &c., may sometimes be necessary; but I should prefer to accomplish the object by getting the right idea of the sound in the mind; and here let me say that

KEEPING TIME

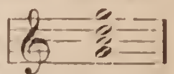
Is an interior operation. If the pupil thinks too fast, the counts or hand will go too fast. They are, like the hands of a clock, but outward indexes of the controlling power; therefore, I should try to have my pupils *feel* the right time, using the hands or counts as regulators, and to aid, perhaps, in keeping the place in the music.

HARMONY. THE COMMON CHORD.

Before playing No. 137 I should say, give me middle C. Now the tone which is a third above it; now that which is a fifth above it; and lastly, that which is an eighth above it. Now combine these tones and give them together with one hand—if the hand is large enough; I would then say, "Any tone combined with those that are third, fifth, and eighth above it, make, when heard together, what is called the common chord. As these tones are reckoned from C, the chord made by them is said to be the common chord of C. Play all the common chords of C that you can find on the piano; that is, take every C in succession for the lower tone of a common chord (excepting, of course, the upper C.) *Which chords sound best: those in the lower, upper or medium octaves of the instrument?* I would then say that the tones of chords are also named with the names of numbers—that the tone from which you reckon is called one, the next above three, the next five, and the next eight or one. I would add that in harmony eight and one are often spoken of as the same thing, and that three in one octave is three in the next, &c.—to illustrate, in this common chord of C, every C on the instrument is one or eight, every E three, and every G five. It may now be well to have the pupil understand that the letter names describe the abstract or absolute pitch of tones, while the numeral names describe tones as connected or related with each other in families, as scales and chords.



Now take G and play with it the tones which are a third, fifth, and eighth above it, and so make the common chord of G. Play every common chord of G. We might now make a common chord with F for one; but this is perhaps enough to illustrate the fact that the common chord can be made at any pitch. The pupil by this time may have inferred that any possible combination of the tones C, E, G, C, can make only the common chord of C; but he would not be likely to know that some of these combinations are described by the terms, first position, second position, and third position; and this I would proceed to introduce.



POSITIONS.

Play the common chord of C with one in the left hand, and three, five and eight in the right. When the combination of these tones is such that eight (for one) is the highest, the chord is said to be in its *first* position. Now play it so that E or three will be the highest. This is the *second* position. Now play it so that five will be the highest. This is the *third* position. The lower note or base may be kept one in all these positions. Now play No. 137. If the hand is too small the *one* need not be doubled in the base.

I should endeavor to make clear the important fact, that each tone in these lessons is named in three different ways, and for three different purposes. For example, the first tone in the base has one name for its pitch, another for its place in the key, and another for its place in the chord. It is G as to its pitch; it is five as to its place in the key or scale of C, and it is one as to its place in the common chord of G. (I would draw this from the pupil by questions rather than tell him, if possible.)

TONIC AND DOMINANT.

At 140 I should say, one in a key or scale is in harmony called the tonic of that key, and five is called the dominant. A chord formed on one is therefore called a *tonic chord,* and a chord formed on five, is called a *dominant chord.* It is, however, very common to say, "Tonic" and "Dominant," when we mean the chord formed on those tones. I think the arm should be not much lifted in playing chords, unless they are to be quite loud.

SUBDOMINANT.

Four in a key is called the subdominant, and the chord on four is the subdominant chord. I should observe the directions printed over the lesson, which would be all that is needful in introducing this chord.

VOICE CULTURE FOR SINGING.

While I would not underrate the usefulness and general importance of the study of Physiology, I do not suppose it necessary to know the forms and names of the muscles and other organs of the fingers, hands and arms, in order to play upon the piano or violin; nor of the lips to play upon the trumpet or flute; nor of any other part of the body in order to walk or dance. As might be inferred, I do not suppose it necessary to know the anatomy of the throat in order to sing; still it is interesting to know something of the way that the voice is produced, and of the organs that have to do with singing; and it is convenient to know some of their names. I therefore append, briefly, some information that I have obtained on this subject; and first,

THE LUNGS,

Something like sponges, that may be distended or compressed at pleasure, by filling their cells with air and breathing it out again; second,

THE MUSCLES,

Abdominal and intercostal, under and at the sides of the lungs, that do the work of distending and compressing; third,

THE WINDPIPE, OR TRACHEA,

That goes from the lungs to the mouth; fourth,

THE LARYNX,

That holds the most important part of the vocal apparatus; fifth and sixth,

THE PHARYNX AND MOUTH,

Of those important organs referred to in the larynx (the outer projection of the larynx is called the "Adam's apple"); the first are two muscles which come together something like lips, and which may be opened or shut at pleasure. These muscles are called the "vocal chords," and the opening they make, "the glottis." Tones are produced by forcing the breath between these two lips, when they are near together, and thus making them vibrate. If the tone could be heard just as it comes from the glottis, without any mouth or other cavity to resound in, it would probably be anything but agreeable; but fortunately it passes into a small cavity called the pharynx, where it receives its musical quality; then into a larger one called the mouth, where it is perfected, and where it may be formed into words. The pharynx (which may be seen above the roots of the tongue at the top of the throat) being a flexible cavity, may be distended or contracted at pleasure, and the different qualities of tone—as expressive of the different emotions—joy, sorrow, &c., depend wholly upon the right distension or contraction of this organ.

It is not possible to show so definitely here how I would teach singing as playing, because there is so much greater difference in voices than in fingers; nor is it possible to write lessons so exactly suited to all for the same reason.

DELIVERY OF THE VOICE.

I would see first what defect there may be in the giving out or delivery of the voice. For this I would use the syllables, do, re, mi, &c., or "ah," (Mr. Bassini's word "sea," pronounced *scah*, is also excellent), and would have the pupil sustain each tone with deliberation. The principal obstacles that I have found to giving out or delivering the tone well, are, closing too much the lips and teeth, raising or bulging the tongue in the mouth, and drawing it backward and upward into the throat. I should not now speak of other difficulties that I might discover, on the principle of "one thing at a time."

TAKING BREATH.

I would ask the pupil to take a full breath, by making the muscles, which are at the sides of the lungs and over the ribs, distend, and at the same time draw in and up the muscles under the lungs, as if he were trying to make himself as small as possible around the waist. When the lungs are thus filled, they seem to press upward, and to be fullest and most distended at the top, which is the best possible position for managing the breath, and for giving the singer confidence that it will not give out. This latter condition is, however, not fully attained, unless the

USE OF THE BREATH

In singing be in the right way, and that includes the two following important things, viz: making use of as little breath as possible, and holding the abdominal muscles firmly in their *drawn in* position. When the pupil gets well started in this subject of breathing, I should touch upon the subject of

VOWEL SOUNDS.

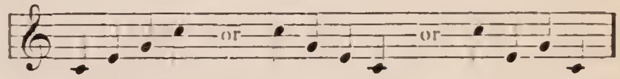
If practicing with "ah," I should see that it is not "au," or like the vowel sound in the word "learn;" but like that of the first syllable in "father." If using the syllables, do, re, mi, I should try to have each one exact and pure in its pronunciation. It is necessary that nearly all the important points about singing should be brought in and understood early, as nothing will sound well if one of them is wrong. Of course the pupil will not get them all right at once, but he will make a beginning, and will have something to work for.

FORM OF TONE.

The Pharynx may be distended so as to make the voice large and hollow, or it may be contracted so as to make it thin, and even sharp; but that in the practice of these exercises, it is best neither to distend nor contract the pharynx, and so not let the tone be either on the one side or the other. If the pupil says that his voice does not seem to mean anything produced in that way, I should tell him that there is nothing here for it to mean; that all we want now is a full, natural, simple utterance of these tones, correct in pitch, and exact in the pronunciation of the syllables applied to them. I should be very careful here, and always, to keep the pupil from striking under the pitch of the tone he is to sing, and then slide up it.

ARPEGGIOS—MELODY MADE OF CHORDS.

Before playing this lesson I should say, play the common chord of C, with the right hand. Now play these tones *one after another* in any order you please, as



This playing the tones of a chord one after another, makes what is called an *arpeggio* of the chord. Make an arpeggio of the common chord of G. Of F. After going over the lesson two or three times, I would say, the part you play here while singing is called an accompaniment.

PASSING NOTES.

Before playing No. — I would ask the pupil to play the common chord of C, and at the same time sing the tone D—holding the tone and striking the chord three or four times. This he would find unpleasant, because D does not belong to the chord of C. I would then ask him to play and hold the same chord, and sing from C to G, about as fast as quarter notes usually go. Now he would find the D and F not unpleasant, although neither belong to the chord he is playing, and so would bring out the fact that you may play or sing pleasantly, tones that do not belong to the chord that accompanies, if you do not dwell too long upon them, and these tones I would name *passing notes.*

Some pupils need to practice with syllables to improve their articulation. This I regard their most important use.

ACCOMPANYING.

At No. 149 I would ask the pupil to strike in one chord the tones of the first and second measures. He would find himself making the common chord of C. I would then ask him to make into a chord the arpeggio in the third measure. He would find this the chord of F. After going through in this way, I would ask him to make an accompaniment to this lesson, by putting into chords with a base, the arpeggios it is composed of.

I would have the pupil accompany with different positions of the chords. For example, sometimes accompanying the first and second measures with the first position of the chord of C, as in the previous lesson, and sometimes with the second position, and sometimes the third, singing, of course, the same melody. We might tell the pupil here, or even before this, that the part in a piece of music that is the most tuneful, and that the ear catches most readily, is called "the melody."

PHRASING.

To illustrate this subject at No. 150, I would read some sentence without observing the marks of punctuation; stopping for breath where there should be no pause, sometimes even between the syllables of a word. This would be sure to injure if not to destroy the sense and meaning of the sentence. I would then say that singing through rests, and taking breath or in other ways making stops when there should be none, produces analagous unpleasant results in music. For this reason good management of the breath, and the ability to phrase well, are important things for the musician to acquire. If necessary to a more clear showing of this subject, a familiar melody might be taken, and the unpleasant effects of wrong phrases manifested by the process refered to.

QUALITIES OF TONE.

Before practicing No. 153 I would say, all persons who have the capacity to experience the different kinds or grades of joy and sorrow, fear, reverence, awe, &c., have the organs and powers for giving them exact and true expression, and the different sounds of the voice that are used for this purpose are technically called *qualities of tone*. The pharynx is the organ by which the qualities of tone are principally made, and when guided by a right understanding of this subject, and accustomed to be shaped into the right form to express the emotions of the singer, becomes wonderfully sensitive to every shade of feeling. Some singers seem to adjust the pharynx to produce one quality of tone, and this they never vary, except to make it louder and softer. If a base, he distends the pharynx perhaps, so that he may get the large or deep quality that he delights in, and this prevails, whatever may be the subject of his song. Such a person seems always to be thinking of his voice, instead of what he is singing about, and of course never gives a true expression, excepting to words that belong to that quality. Others have preferences for other qualities, and their performances are liable to similar objections, but this one will serve for illustration.

WORDS FOR SINGING.

I should continue here by saying, that words to be good for singing must be of a kind to excite emotion; that those which are addressed to the head rather than to the heart, are not fit for music. I would further say that some words are calculated to excite strongly, either the joyful feelings on the bright side, or the sad ones on the dark side, or modifications of them, such as boldness, grandeur, reverence, &c., while others are suited to excite the more quiet emotions—such as are near the line between the bright and the dark. The songs of these "summer scenes," are of this kind, though they all keep on the bright side of the line. I should try to check such tendencies as the pupil might have while singing them, either to distend the pharynx too much, and so produce too *dark* a tone, or to contract it too much, and so err on the other side. It should here be said that when the pharynx distends, the larynx should descend, and *vice versa*. By observing the outer projection of the larynx, while gradually changing from a bright tone to a somber one, it can be known whether this is so. Distending the pharynx and raising the larynx at the same time, shows the tone to be produced in an injurious manner.

I should endeavor to have the pupil perceive the true correspondence that exists in the nature of things between a certain emotion and the *kind of sound* or quality of tone which is its natural expression. This might be illustrated, if necessary, by calling to his mind the kind of tone that would naturally be made use of in *speaking* under different circumstances; for example, suppose any one deeply impressed and excited by the sublimity of the Falls of Niagara, were to utter some exclamation while gazing upon them, such as "how grand!" "how sublime!" and you were to analyze, you would find that the *quality of tone* in which these words were uttered would be exactly correspondent to the emotion that caused them, and the pharynx would be properly distended to produce this result.

Let this same person look upon a little brook, rippling and dancing down the hill-side, and with real pleasure say, "how pretty," the voice will be thinner, and the pharynx more contracted, for the quality of tone will be exactly correspondent to the emotion which is experienced. How unfortunate that in so much singing this naturalness is thrown off, and words are compelled to be united to qualities of tone that they have no affinity for, while true and correspondent companions are rent asunder, as, for example, the rich, deep voice, already alluded to, whose quality of tone is always suited to louder or softer expression of the *grand* or *somber*—let him sing of flowers or the happiness of children, or any of those bright things which give us delight, and while the *words* may say they are bright and beautiful, the tone will say they are ponderous, somber, or dark; or it may be that while the words are suited to *win*, the quality of tone *commands*. You will notice that the pleasure derived from such a performance is in the voice abstractly, or in the tune, and not in the higher thing, viz: the *subject* of the song. There can be only pain when one hears the words and knows their meaning, and desires to be moved by their true expression, and it is not given. If the pupil says, ought I not to sing always with the pleasantest tone that I can produce, I should say no—the tone that corresponds to, and expresses grief is not so pleasant as the one that expresses joy, and yet it should always be used where grief is to be expressed.

It is proper here to say that examples from the teacher, by singing words with right and wrong qualities of tone, are usually of great use to the pupil. When words for music take the form of description in order to excite emotion, the singer should let the imagination bring the scene to his mind, and thus come under its influence as far as he can. It is probably understood that I would not advise any one to come under the influence of words that excite low, coarse, or impure emotions, even though the tune to which they are set may be beautiful and attractive, for that would be something like seeking the companionship of an evil person, because he is dressed in fine clothes.

THOROUGH BASE.

At No. 223, I should simply tell the pupil that he is to fill out the chords, the base and treble being to show, in each case, what chord and what position is to be played. The figure 7 denotes the chord of the seventh; all the rest are common chords. In tunes for voices the highest part is called treble, and the lowest base. The part next above the base is called tenor, and the part just below the treble is called alto.

When printing was not so easy, and thorough base more in use, it was the custom for composers of vocal music, especially church music, to give the accompanying organist a base, simply with the figures indicating the chord, written over or under it; this saved him some trouble in copying, and was, perhaps, easier for the organist than playing from all the parts. Playing from all the parts is called "playing from the score." Playing *through the base*, or *thorough base*, as it is commonly called, I do not regard as very important, but as it renders the pupil more familiar with chords, and takes but little room, I insert it. In such lessons as No. 237, I would have the pupil answer questions about key, kind of time, chord, passing notes, &c.

INVERSIONS OF CHORDS.

Before turning to No. 256, I would say, (after reminding the pupil that one and eight in harmony are regarded as the same thing.)

Play the three tones that really make the common chord of C, with one for the lowest or base as usual; now play the same chord, but instead of having one for the lowest or base, as heretofore, let us have three, and let one go up into one of the other parts. Now let five be the base, and let three go up. These are called *inversions* of the chord —when three is the base, the first inversion, and when five is the base, the second inversion. The propriety of the name *inversion*, may be seen in the fact that the lowest becomes highest, and the highest lowest, &c.

THE CHORD OF THE NINTH.

Play the chord of the seventh of G with seven the highest: now add nine, (A.) This is called the chord of the *ninth*, and is, as it were, made by adding to the chord of the seventh, and is always a dominant chord. (There may be no objection to saying here that there are other kinds of chords of both seventh and ninth that do not occur in the dominant, but that we do not use them for the present.)

MODULATION.

Before playing No. 309 I should say, play the *direct* common chord of the tonic in the key of C, either position. Now play the direct common chord of the dominant, choosing a position that will cause as little movement of the upper part as possible in going from one chord to the other. I would have these two chords played alternately until the pupil feels fully that he is in the key of C, and then would say, while playing the chord of G, (which is now dominant) you may make up your mind to consider it a tonic chord, and as such may follow it with the chord of D, which is the dominant in the key of G, and so pass from the key of C pleasantly to the key of G.

After playing tonic and dominant until you feel that you are in the key of G, should you wish to return to the key of C, you may do so by making the chord of G (now tonic) a dominant chord. If you wish to make *sure* that it is a dominant chord, I should advise you to put a seventh in it, as our chord of the seventh is always a dominant chord. This kind of going from one key to another is called *modulation.* The tone in the key of G that does not belong to the key of C is, of course, the means by which the modulation is made to the key of G, and the tone which belongs to the key of C, and not to the key of G, is the means by which you go pleasantly back again, and both are called *tones of modulation.*

In No. 323 it will be seen that a modulation takes place to the key of F by means of the tone B flat. It will also be seen that some accidentals occur which do not cause modulation or change of key, but are merely passing notes. If the teacher chooses to introduce these new things, according to the *finding out* plan, so much the better, but it is not necessary here.

HARMONIC AND MELODIC MINOR SCALES.

There are several kinds of minor scales, of which, however, these two are mostly used. The one ascending and descending differently is called the *melodic minor scale*, and the other (the one we have introduced) the *harmonic minor scale.* I should have the pupil examine the intervals of the melodic, and I should ask him such questions as would help him to a clear understanding of both.

Perhaps it may here be seen that the reason why G♯ is not made a signature of the key of A minor, is that G is a tone that belongs regularly to one of the minor scales, and consequently has as much right to be in the signature as G♯, using the term signature in its broadest sense, viz: such an adjustment of the staff as makes it stand for a certain key.

RELATIVE KEYS.

It may as well be said here that each signature in music is the sign of two keys; a major key and a minor key, and that these are said to be related to each other. For example the key of A minor is said to be the relative minor of the key of C major, and *vice versa*, both having the same signature, (natural.) The key of G major and the key of E minor, are similarly related, both having for signature one sharp, &c. I am led here by the remark of a friend to say a few words about

TECHNICAL TERMS.

For naming different things and operations in sciences, arts, and occupations, words are often taken from their ordinary uses, and a specific or technical meaning given to them. For example, the little iron or brass instrument into which the printer first puts the type as he prepares this work for publication, is called a *stick*, and the operation of setting the type is called *composition.* It would be absurd to say that these words are not appropriate, because their usual meanings are so different. When we say that one key in music is no more natural than another, we use the word natural, according to its common signification; but when we say that the signature to the key of C major is *natural;* or when we speak of the musical character that bears this name, we have nothing whatever to do with the *naturalness* of the one nor the other, but refer wholly to the technical meaning of the words, just as printers when using the words *stick* and *composition* have no thought of a piece of wood, nor of the literary or musical work which is called composition. Though you cannot take a *half-step* when you are walking, nor give a *half-tone* when you are singing, you do not thereby hinder, in the least, the use of those words as technical terms. Some of the words used as technical terms have meanings that are very similar in their different uses, and so seem quite appropriate, while in others there seems to be no similarity nor appropriateness, and we should perhaps wonder why they were chosen, if it was a matter of much importance.

TONIC, DOMINANT AND SUBDOMINANT IN THE MINOR.

Each minor key has its own scales, chords and harmonies, on the same general plan as the major, though producing very different musical effects; and at the proper time I should make sure by questioning, and other means, that the pupil understands these relations as well in the minor as in the major. By the time the pupil has reached page 128, if he has done his work well, he will have become well grounded in the things which this time going through is intended to teach, and besides, will have improved in reading, execution, and taste. By this time your plan, fellow-teacher, is probably fixed. If it is thorough—if no lesson is left until it is so well learned that the pupil can play it easily, surely, and gracefully under any circumstances, if the singing, especially that which relates to qualities of tone, is well understood and practiced, if reasons for all things are so clear that everything is viewed in rational light, if reviews are well made, and the whole work well balanced, then I am sure the pleasant picture drawn a few pages back, is, in your case, realized.

After preparing the pupil to practice No. 371, I would try to have him understand, for example, that the three first chords in this lesson **are**, in harmony, but different forms of the same chord, one being the same tone in each, and that we play the chord of whatever is one, consequently not always the chord of the *written base*, that being sometimes three, sometimes five, and sometimes seven. I would also have him understand that in order to know what chord to play, we must know where one is, and that this is found out by the figure or figures; the base being three when the figure 6 is under it, five when $^6_4$, &c. A few questions adapted to the state of the pupil, in addition to what is printed with the lessons, especially after they have been played a few times, will render everything about this not very intricate matter, sufficiently clear.

SCALES BY HEART.

Need I say a word here, fellow-teacher, about the paramount importance of having our pupils now know all the scales and their fingering BY HEART? I certainly should, as soon as possible, hear all scale practice *without the book*. Although these models occupy but little room here, they will, if rightly practiced, occupy an important place in the time and interest of the pupil for many weeks. This is the case in this book with many lessons that look simple, and occupy but little space.

CADENZA.

It happens sometimes, both in playing and singing, that the rhythmic equality of a piece of music is broken into by a flight of tones, (generally either just before a closing cadence, or between sections,) that serves either as a graceful flourish or a connecting chain, and is subject to no other rhythmic law than the taste of the performer, not being usually marked into measures. This is called a *cadenza*, and is usually written in smaller notes. The piece seems to stop, while the cadenza steps in and gives its performance, and then resumes its movement. An appropriate cadenza, well performed gives much pleasure to musicians.

THE GRAND PRACTICE OF THE SCALES.

At page 158 I should much have liked to print all the scales here to be practiced, but it would have taken *twenty-four* pages, and would, at the same time, have deprived the pupil of the great advantage of exercising his own powers in transposition, neither of which, fellow-teacher, could we afford. I well know, that even with all the scales and their fingering by heart, our pupils here have a great work to do; one that will occupy a part of each day for months—certainly many weeks. Especially will this be the case if each model is accented in the four ways given on page 150, and so practiced in every key.

The remaining remarks and numbers have reference to an addition to the CURRICULUM called "The Fourth Book," which touches some new points in harmony, and gives some pieces of more difficulty.

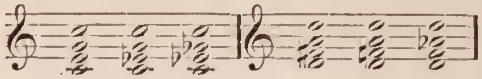
THE IMPERFECT COMMON CHORD.

Before playing No. 670 I would say, play a fifth, with middle C for the lowest tone.

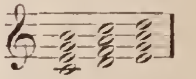
From C to G there is a fifth made of three steps and a half step. This is called a *perfect fifth*. Now play G flat for the upper tone.

A fifth composed of two steps and two half steps is called an *imperfect fifth*. Now play the common chord of C major. Now play E flat instead of E, and so produce the minor common chord of C. Now the same with G flat instead of G, and you will have the *imperfect common chord* of C. I would then aid the pupil to investigate and find out that the major common chord consists of a major third, perfect fifth, and octave; that the minor common chord consists of a minor third, perfect fifth, and octave, and that the imperfect common chord consists of a minor third, imperfect fifth, and octave. He would see that the minor common chord is named from the third, and the imperfect common chord from the fifth.

It would be an excellent plan to have the pupil form the three kinds of common chords successively on each tone of the scale thus:



SUPERTONIC—MEDIANT—SUBMEDIANT—LEADING NOTE.

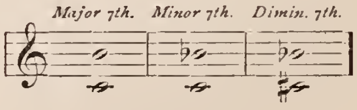
I should say that as one in any key is called the tonic, so two is called the *supertonic*, (above the tonic,) three the *mediant*, (midway between tonic and dominant,) six the *submediant*, (midway between subdominant and tonic,) and seven the *subtonic*, (under the tonic.) This last is, however, mostly known by its harmony name of *leading note*. As chords are formed on tonic, dominant, and subdominant, so they may be formed on these other tones. The pupil will soon perceive that of these new chords, or rather on these new places for chords, only one imperfect common chord is formed, the others being minor. Preparing for 671 is only playing one, three, five, and seven, on each tone of this scale successively, thus: 

While the pupil does this, I would ask what intervals these chords are composed of, but first would show that there are two kinds of interval of the seventh; a major seventh, consisting of five steps and one half step, and a minor seventh, consisting of four steps and two half steps. In this first chord he will see there is a major third a perfect fifth, and a major seventh.

I should prepare for the practice of 672 and 673 by saying that music is mostly made of tonic, dominant and subdominant harmonies, they being used in every conceivable form of position and inversion, and that these new chords are limited in their use, hardly ever appearing in more than two or three forms. I should have the pupil play these cadences in all the keys, and answer such questions about the use of the new chords as will help fix them in his mind. I should present some things for investigation in the way so often spoken of, that I don't mention here for want of room. For example, the fact stated at No. 672, about certain chords of major keys, having different names in the relative minor. It may be stated at 674 that there are still other resolutions of the chord of the seventh than those of the tonic and submediant, but they will be easily understood.

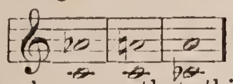
THE CHORD OF THE DIMINISHED SEVENTH.

At No. 675, I would say that there is still another kind of interval of the seventh, which is formed by taking a minor seventh, and substituting for the *lower* tone, one which is a half step higher, and that this new interval is called the *diminished seventh*. I might illustrate thus:



The directions are so full with this lesson, that it is not necessary to say more here.

THE CHORD OF THE EXTENDED SIXTH.



Before practicing No. 676, I should show the three kinds of intervals of the sixth, and find out about them in the way already mentioned, and then say that this chord is named from the larger of these three sixths. It may easily be seen that this chord is really a chord of the seventh, and would be figured $\substack{6\\4\\3}$, but with sharps or naturals before the 6 and 4, according to the key in which it is used. The naming of chords by the thorough base figuring has already been spoken of, and by such naming this would be "The chord of the extended sixth, the sharp fourth and the third." It may be interesting here to observe that the major common chord is named from the fact that it has a major third, the minor common chord from the minor third, the imperfect common chord from the imperfect fifth, the chord of the seventh from the seventh, &c.

EMBELISHMENTS.

It it only necessary to add to what is said in Nos. 682 and 684, that all ornaments or embelishments depend for their success not only upon being well chosen and neatly executed, but upon a certain good judgment and taste in making them faster or slower, according to circumstances. There can be no substitute for the living example in acquiring these and many other things in music. Pupils cannot *guess* at good style; they must hear it both from us and good public performers, as opportunity may offer.

In conclusion, let me say to you, fellow-teacher, that an instruction book is properly preparatory, and should be, as it were, a gate which admits the pupil to the extensive and beautiful fields wherein are found the choice flowers and gems of the greater masters. The book that tries to be both the gate and the field must fail in both, as the principle of true progression does not admit of reaching the latter within the limits which every instruction book must have. When the pupil has finished this book rightly, he will not be in the field, but the gate will be open, and he will have already gathered some of the little flowers at its threshold.

G. F. R.

* * *

EXACT PITCH NAMES.

The following diagram shows the exact naming of pitches, as *large*, *small*, *once marked*, *twice-marked*, *three times-marked*, &c.

DIAGRAM.
See "Tone," in Glossary.

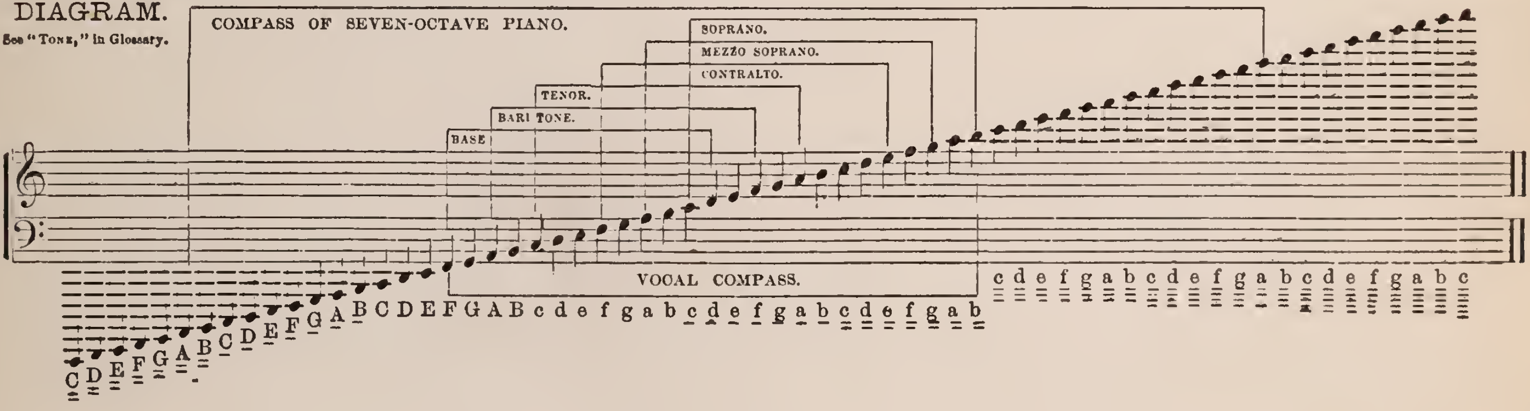
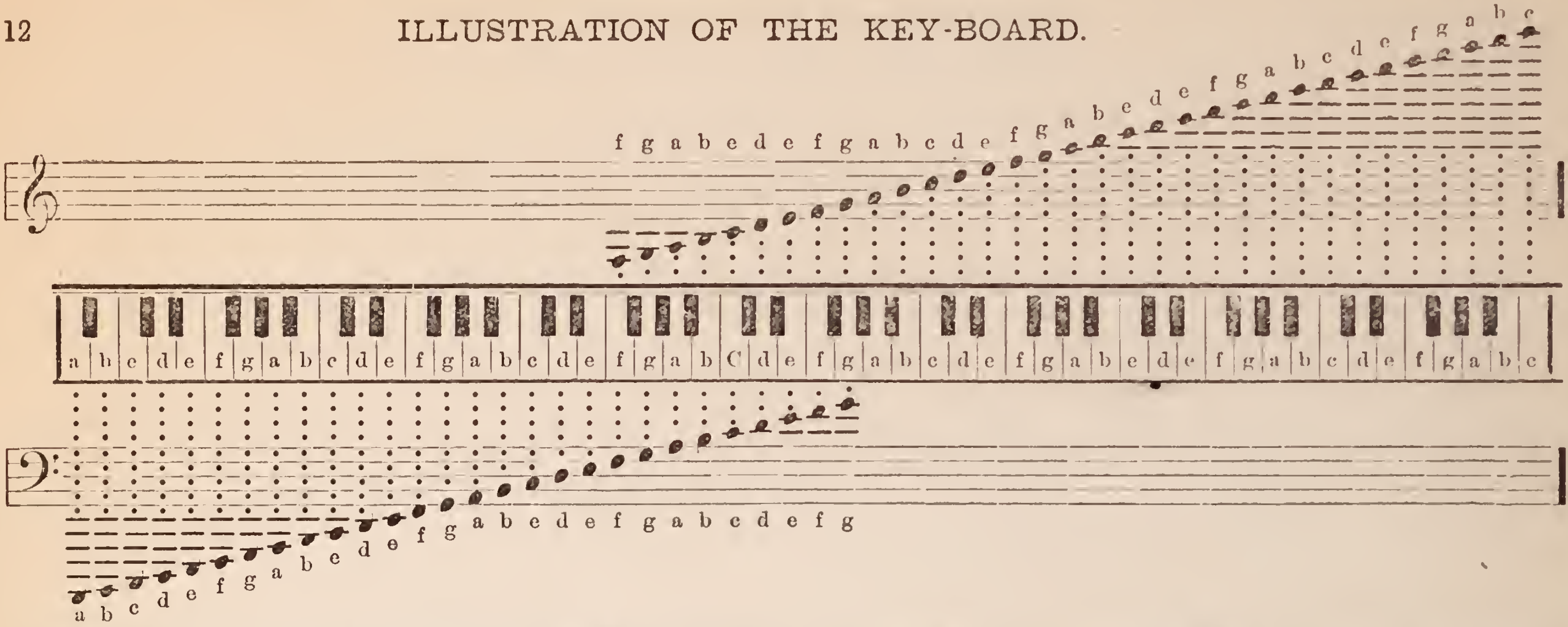
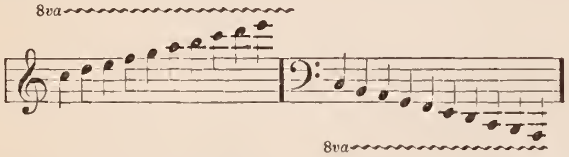


ILLUSTRATION OF THE KEY-BOARD.

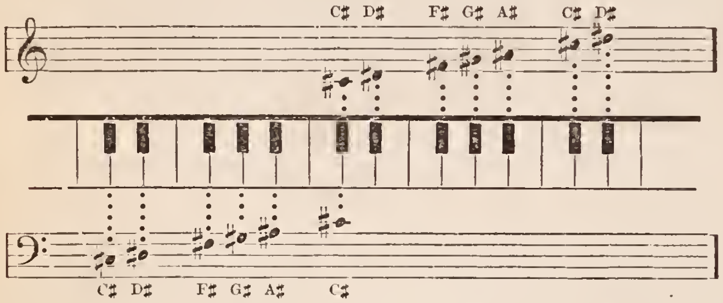

f g a b c d e f g a b c d e f g a b c d e f g a b c d e f g a b c
a b c d e f g a b c d e f g a b c d e f g a b C d e f g a b c d e f g a b c d e f g a b c d e f g a b c
a b c d e f g a b c d e f g a b c d e f g

The above is an exact representation of the tones that the white keys of the piano make, but it is common to avoid so many short lines in representing the higher tones and lower tones by the use of the word *ottava*, or its abbrevation, 8va........, thus :

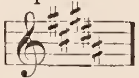
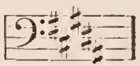


When 8va...... is placed above a staff, each degree used represents a pitch an octave higher. The influence of the 8va...... extends as far as the dots which follow it. When 8va. .... is placed below a staff, it makes the degrees used represent the pitch an octave lower.

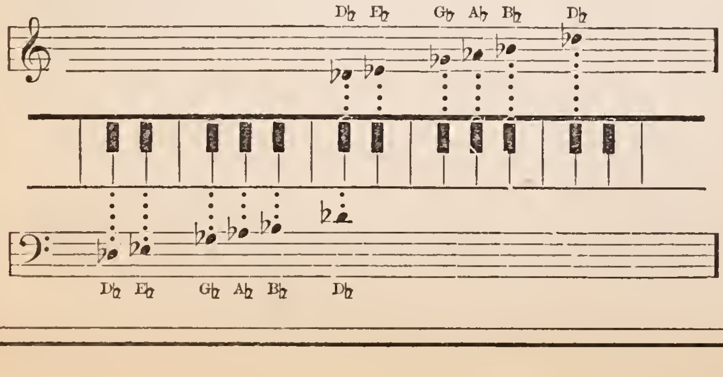
The following diagram shows how the lines and spaces are made to represent the tones of the black keys when they are named with the word sharp :

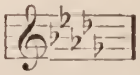
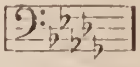


Note.—Only a section of the key-board is used to illustrate this, for the principle is the same in both higher and lower pitches.

These sharps would look simpler placed at the beginning of the staff, as follows, and would mean the same thing :  or for the base, 

The following diagram shows how the lines and spaces are made to represent the tones of the black keys when they are named with the word flat :



The pitches might be represented thus :  or in the base, 

Note.—Sharps and flats have nothing to do with notes; they only affect lines or spaces. See Normal Musical Handbook.

GENERAL VIEW OF ELEMENTARY PRINCIPLES.

A musical sound is called a TONE.

The only property a tone has that nothing else has is PITCH.

Everything has *length*, either as to space or duration.

Everything has *quality*.

Every noise has *power* in the same sense that a tone has it.

Therefore, while a tone has length, pitch, power and quality, its great characteristic and only exclusive property is a certain degree of highness or lowness, which is its pitch. When pitch can be discovered in a sound, it becomes a tone. Without pitch it is not a tone, although it may have length, power and quality. From the foregoing it may be seen why the pitch name of a tone is, by common consent, its principal name, as C, D, E, &c., and why the main difference in tunes is caused by differences of pitch. The first thing about a tune, then, is the pitches of which it is composed, and the next is the movement or measure these pitches take. Modern philosophy tells us that all things that act seek to act in rhythms. It is certain that the pitch does, for we are not satisfied unless tones flow in such a way as to induce in us a feeling of regularity or measure. This being done, we have a tune; but the power and quality with which the tune is given depends upon the voice or instrument that gives it. The composer indicates his pitch and measure with exactness, but must leave power and quality greatly to the performer or instrument. So while all performers would give the same tune as to pitch and measure, and might try to give such power and quality as the composer wished, these properties must vary with every voice and every instrument, since no two are exactly alike. *Pitch*, then, in melody or harmony, is the essential or soul of a tune—the *measure* into which it falls is its form or body, and the *power* and *quality* with which it is given is its manifestation or effect. As the acting out of the truths and good principles within us is the important thing in life, so in music the manifestation of the tune is that on which its beauty and usefulness depend, and is the only means of improvement in its performance. The properties that every tone has give rise to three departments in music. In these departments all that belongs either to producing tones or representing them to the eye may be studied. These departments are as follows :

Rhythmics—Treating of all things of measure and duration.

Melodics—Treating of all things of pitch.

Dynamics—Treating of all things of power and quality, commmonly called expression.

Note.—Power and quality must be in one department, because in so many of their uses they cannot be separated; *maestoso*, for instance, means not only a loud power but a majestic quality; *con dolore*, a soft power and sad quality; *affettuoso*, a moderate power and an affecting or pathetic quality, and *giojoso*, a louder power and joyful quality. These are a few of the many cases that show how power and quality are interwoven, and that the natural home of both is dynamics.

In the practical work which follows the teacher introduces such topics as are indicated over the lessons, and explains such as are not here explained.

A more full and complete exposition of elementary principles, especially with reference to singing and harmony, may be found in the Normal Musical Hand Book.

G. F. R.

GLOSSARY.

ABBREVIATION, besides its usual meaning as applied to musical terms, it is the name of a character that indicates the repetition of the previous group or measure. It is made thus: ÷, or simply of short lines = corresponding to the dashes on the notes of the group to be repeated.

ACCELERANDO, or ACCEL, gradually faster.

ACCENT, more force on the tones of certain parts of the measure. *Natural accent*, in double and triple measure, more force on the first part; in quadruple measure, on the first and third parts; in sextuple measure, on the first and fourth parts. *Accent of Syncopation*, more force where the syncopated tone commences. *Accent of the legato mark*, when the legato mark includes but two or three short notes, more force on the first, whatever may be the part of the measure on which it occurs. Accents are indicated at the pleasure of the composer by these signs > placed over or under notes. Strong and sudden accents are indicated by Forzando and its abbreviations.

ACCIDENTAL, a sharp, flat, or natural, used elsewhere than in the signature.

ADAGIO, a very slow movement.

AD LIBITUM, or AD LIB., or A PIACERE, at pleasure—usually indicating a slower movement.

AFFETTUOSO, or AFFET., with tenderness and pathos.

AGITATO, in an agitated manner.

AIR, a term often applied to the principal melody in a composition.

AL, to the; as *al segno*, to the sign.

ALLA, in the style of ; as *alla capella*, in the church style.

ALLEGRETTO, somewhat cheerful, but not so quick as allegro.

ALLEGRO, quick, lively.

AMOROSO, or CON AMORE, affectionately, tenderly.

ANDANTE, a rather slow movement, usually in gentle and flowing style.

ANDANTINO, a little faster than andante, but in similar style.

ANIMATO, animated.

APPOGGIATURA, a small note which, not being provided with a regular place in the measure as other notes are, indicates a tone that takes the time of its performance from one of its neighbors.

ARPEGGIO, the tones of a chord performed one after another.

ASSAI, very, as *allegro assai*, very quick.

A TEMPO, in time, used after a change in the movement, to indicate the original time.

AUGMENTED FIFTH, a fifth consisting of four steps.

AUGMENTED SECOND, a second consisting of a step and a half.

AUGMENTED SIXTH, a sixth consisting of five steps.

AUTHETIC CADENCE. See Cadence.

BARS, vertical lines across the staff used to divide it into the little portions which are the signs of measures, and which are, for brevity, usually called measnres. A bar is sometimes also placed in vocal music at the end of each line of the poetry, and a double bar is always used at the close of a piece of music, and sometimes at the close of a section.

BARITONE, a male voice which as to its compass is intermediate between base and tenor.

BEN, well; as *ben marcato*, well marked.

BIS, a word which, written over a phrase, indicates that it is to be performed twice.

BRACE, a character used to connect the staves upon which the different parts of the same tune are represented.

CADENCE, the last two or three tones or chords of a section or piece of music. *Half cadence*, the ending of a section on the dominant. *Plagal cadence*, a cadence in which the last chord but one is subdominant. *Authentic cadence*, in which the last chord but one is dominant.

CADENZA, a phrase or strain of music usnally rapid and florid, introduced at certain places in certain kinds of music. The rhythmic movement of the piece usually stops for its performance, and it is generally represented without bars and in small notes.

CANTABILE, a term indicating a singing and graceful style.

CHORD, three or more different tones given together.

CHORD OF THE NINTH, a tone and its third, fifth, seventh and ninth. The chord of the dominant ninth has a major third, perfect fifth, minor seventh and major ninth. All other chords of the ninth are produced by different inversions or positions of these here named.

CHORD OF THE SEVENTH, a tone and its third. fifth and seventh. The chord of the dominant seventh has a major third, perfect fifth and minor seventh. The chord of the diminished seventh has a minor third, imperfect fifth and diminished seventh. Another chord of the seventh considerably used, has a minor third, perfect fifth and minor seventh.

CHROMATIC SCALE. See Scale.

CLEFS, characters used to make the staff indicate the absolute pitch of tones. These two 𝄞 𝄢—called respectively the treble clef and the base clef, are most commonly used. It may be said of clefs that their use has reference to the employment of as few added degrees as possible. It should also be said that when the treble clef is used in vocal music for the part called tenor, it makes the staff indicate a pitch an octave lower than when used in any other way.

CODA, a second or added ending.

COMMODO, composedly, quietly.

COMMON CHORD, a tone and its third and fifth. The major common chord has a major third and perfect fifth, the minor common chord has a minor third and perfect fifth, and the imperfect common chord has a minor third and imperfect fifth.

CON, with ; as *con fuoco*, with fire.

DA CAPO, from the beginning, literally, from head.

DAL, from the; as *Dal Segno*, from the sign.

DIATONIC, a term describing any succession or combination of tones in any key in which no chromatic tones are found.

DIMINISHED FOURTH, a fourth consisting of one step and two half steps.

DIMINISHED SEVENTH, a seventh consisting of three steps and three half steps.

DIMINISHED THIRD, a third consisting of two half steps.

DISSONANT, a name applied to either of the chords of the seventh and ninth, and by some to the second inversion of the common chord; also to certain intervals.

DOLCE, DOL., or DOLCEMENTE, sweetly.

DOLENTE, or CON DOLORE, sadly, sorrowfully.

DOMINANT, the name in harmony sometimes given to five of a diatonic scale.

DOT, see definition of note.

DYNAMICS, the name of the department in music that treats of the power of sounds. The following are the names and signs of the principal things included in it: Pianissimo, (*pp*) very soft; piano, (*p*) soft; mezzo, (*m*) medium; forte, (*f*) loud; fortissimo, (*ff*) very loud; crescendo, (*cres.* or <) increase; diminuendo, (*dim.* or >) diminish; <> swell; forzando, (*fz.* or >) a sudden, short, loud tone.

ESPRESSIVO, or
CON ESPRESSIONE, } with expression.

E, and ; as *dim. e ritard*, diminish and retard.

EIGHTH, the interval made by a tone and the next but six to it in the order of a diatonic scale.

ÉTUDE, the name of a certain kind of composition.

FALSETTO, the name given to that register of the voice which is above the chest.

FIFTH, the interval made by a tone and the next but three to it in the order of a diatonic scale.

FINE, end, finis.

FLAT, the name of a character (♭) that is used to make a line or space of the staff indicate a pitch a half step lower than it would if there were no character but the clef upon it. When the flat is used as a signature its power is more extended than when used as an accidental.

FORZANDO, (*fz*) in piano music a strong accent; in singing a strong accent on the first part of a tone followed by a sudden diminuendo to a less degree of force.

FOURTH, the interval made by a tone and the next but two to it in the order of a diatonic scale.

FUNDAMENTAL BASE, the place that one of a chord would occupy were it in the base.

FUOCO. See *con.*

GAIO, GAI, *gaimento*, gaily.

GALOP, the name given to a lively kind of music, usually in double measure.

GUISTO, justly, in exact time.

GRAZIOSO, *con Grazia*, gracefully.

HALF STEP, a name sometimes given to the smallest interval used in music.

HARMONY, two or more parts performed together. The name given to the whole subject of chords and their progressions.

IL, the; as *Il canto*, the melody.

IMPERFECT FIFTH, a fifth consisting of two steps and two half steps.

INTERLUDE, a short section usually between repetitions of the main composition.

INTERVAL, the difference of pitch between two tones. The smallest interval in common use is called a half step, and also for certain purposes a minor second. The next larger interval is called a step, and sometimes a major second. This interval may be so represented that its proper name will be a diminished third. The next larger interval is called a minor third, or augmented second. The next a major third or diminished fourth, &c. The names steps and half steps are used to describe the intervals of scales, and also of other intervals.

INVERSION, a term applied to a chord when the base is any other note than one.

KEY, the term applied to a family of tones bearing a certain relation to each other as to pitch. Seven tones are required to make a complete key, although it may be manifested with fewer. The key of C major consists of the tones A, B, C, D, E, F, G. The key of G major, A, B, C, D, E, F sharp, G. The key of F major, A, B flat, C, D, E, F, G. The key of A minor, (Harmonic) A, B, C, D, E, F, G sharp, A. (In the key of A minor, *melodic* both F and F sharp are used.) The family of relative names of the tones of a key are, like those of scales, the same as the names of numbers.

KEY NOTE, that tone of a key which makes the most satisfactory ending or resting place. It is always one in the key, whether the tones of the key are given in the form of a scale, an exercise or a tune.

LARGO, a very slow movement, implying a certain seriousness or solemnity.

LEADING NOTE, the name sometimes given to seven of a diatonic scale.

LEGATO, linked together; connected. *Legato mark* ⁀ a character that stands for legato.

LEGGIERO, LEGGIEREMENTE, lightly.

L'ISTESSO TEMPO, in the time of the previous movement.

LENTANDO, slower and slower.

LENTO, slow.

L. H., left hand.

LOCO, a term used after signs which make the staff indicate a pitch an octave higher or lower than usual, to show that its previous signification is to be resumed.

MA, but; as *allegro ma non troppo*, quick, but not too much so.

MAESTOSO, with majesty.

MAIN DROITE, M. D., right hand: *Main Gauche*, M. G., left hand. M. S. also stands for left hand.

MAJOR, a term applied to any key, scale or common chord in which one and three produce a major third; also applied to certain intervals.

MAJOR NINTH, a ninth consisting of six steps and two half steps.

MAJOR SCALE. See SCALE.

MAJOR SEVENTH, a seventh consisting of five steps and a half step.

MAJOR SIXTH, a sixth consisting of four steps and a half step.

MAJOR SECOND, a second consisting of a step.

MAJOR THIRD, a third consisting of two steps.

MARCATO, detached, but not so much so as *staccato;* also the name of the dot which indicates this style.

MEASURE, a group of beats, beginning with an accented and ending with an unaccented beat. Measures are represented to the eye by those parts of the staff that are between bars. There are four kinds of measure in common use, viz.: *double measure*, consisting of two beats, one accented and one unaccented; *triple measure*, consisting of three beats, one accented and two unaccented; *quadruple measure*, consisting of four beats alternately accented and unaccented; and *sextuple measure* of six beats, alternately one accented and two unaccented. In the performance of music, a tone may occupy in duration one beat of a measure, another tone may occupy two beats, another three or more, another tone may occupy a half or quarter of one beat, another a beat and a half, etc. Kind and variety of measure are indicated by figures at the commencement of a piece of music, as $\genfrac{}{}{0pt}{}{4}{4}$ quadruple measure quarter variety: quarter variety meaning the value of a quarter note to each beat.

MEDIANT, the name in harmony sometimes given to three of a diatonic scale.

MEDLEY, several airs (usually well known) performed immediately after each other.

MELODICS, the name of the department in music that treats of the pitch of sounds. The following are the names of the principal things that belong to it: The major, minor, and chromatic scales, the staff, intervals, degrees, (lines and spaces of the staff,) clefs, A, B, C., &c., (the names of absolute pitch,) one, two, three, &c., (the names of relative pitch,) do, re, mi, &c., (syllables sometimes used in vocal music for purposes of enunciation and pronunciation, or to aid in getting the right pitch,) base, alto, tenor, treble, sharp, flat, natural, transposition, key, trill, turn, and other embellishments, chords, modulations, and other things of harmony.

MELODY, most commonly used to describe that one of several parts in a piece of music which has the most tune, and which is most readily caught and remembered; generally the highest part in a composition for several voices. It also means a succession of single tones differing in pitch.

METRONOME. See page 4.

MEZZO SOPRANO, a female voice whose compass is between that of the soprano and alto.

MINOR, a term applied to any key, scale or common chord in which one and three produce a minor third; also applied to certain intervals.

MINOR NINTH, a ninth consisting of five steps and three half steps.

MINOR SCALE. See SCALE.

MINOR SECOND, a second consisting of a half step.

MINOR SEVENTH, a seventh consisting of four steps and two half steps.

MINOR SIXTH, a sixth consisting of three steps and two half steps.

MINOR THIRD, a third consisting of a step and half step.

MODERATO, moderately.

MOLTO, literally much, but usually translated very, as *molto allegro*, very quick.

MORDENTE, the name of an embellishment, and of the sign ～ which indicates it.

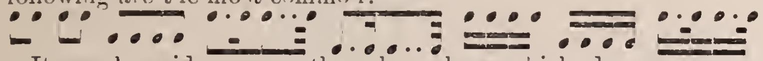
MOSSO, movement; as *piu mosso*, more movement, or quicker.

MOTO, anxiety; *con moto*, with anxiety or agitation.

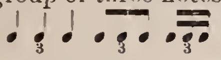
NATURAL, a character (♮) properly used only where the signification of a line or space of the staff needs to be changed from the effect of a flat, sharp, double flat or double sharp, to the meaning it had before either of those characters were placed upon it.

NINTH, the interval made by a tone and the next but seven to it in the order of a diatonic scale.

NOCTURNE, a certain kind of musical composition.
NON, not; see definition of Ma.
NOTATION, a general name for all the signs and terms in the representation of music, that address the eye.
NOTE, a character used to represent the length or duration of a tone. A note, although usually representing the same length throughout the same tune, is made to represent different lengths in different tunes, and therefore cannot be said to have an absolute signification in this respect. The following are the different kinds of notes in common use, with their names: ♩ quarter note, very commonly representing the length of one part of a measure; 𝅗𝅥 half note, representing (in the same tune) a length equal to that represented by two quarter notes; 𝅗𝅥. dotted half note equal to that represented by three quarters; 𝅝 whole note, equal to four quarters; 𝅝. dotted whole note, equal to six quarters; 𝅝.. double dotted whole note, equal to seven quarters; ♪ eighth note, indicating a length equal to half that of a quarter note; ♩. dotted quarter note equal to three eighths; 𝅗𝅥.. double dotted half note, equal to seven eighths; 𝅘𝅥𝅯 sixteenth note, equal to half an eighth; ♪. dotted eighth, equal to three sixteenths; ♩.. double dotted quarter, equal to seven sixteenths; 𝅘𝅥𝅰 thirty second note equal to half a sixteenth; 𝅘𝅥𝅯. dotted sixteenth, equal to three thirty-seconds; ♪.. double dotted eighth, equal to seven thirty-seconds. When eighths, sixteenths, or thirty-seconds, dotted or otherwise, are grouped together, they assume various forms, of which the following are the most common:



It may be said of notes that they show which degrees of the staff shall, as it were, be brought into successive or simultaneous action, and that thus they indicate the order or succession of tones.

A group of three notes with the figure three over or under it, thus,  indicates a length equal to that which would be indicated by two of the same kind of notes under other circumstances.

OBLIGATO, a term often applied to one of the intermediate or lower parts in vocal music, when it is designed to have for the time unusual prominence and importance. It is also applied to a part or instrument in the orchestra under similar circumstances, as trumpet obligato, song with violoncello obligato, &c.
OCTAVE, an eighth.
OTTAVA, or 8*va*, octave. This term makes that part of the staff over which it is placed indicate a pitch an octave higher. It also makes that part of the staff *under* which it is placed indicate a pitch an octave lower.
PASSING NOTES, names given to some of the tones (generally short) that do not form part of the chords with which they are played or sung, and also to the notes that represent them. See page 95.
PAUSE, 𝄐 a character which indicates that the value of a note or rest over which it is placed is to be increased, usually about twice its length. When placed over a double bar it indicates the close of a piece of music.
PED., pedal.
PERFECT FIFTH, a fifth consisting of three steps and a half step.
PERFECT FOURTH, a fourth consisting of two steps and a half step.
PHRASE, the smallest division of a piece of music that contains, so to speak, a musical idea.
PIACERE, see *ad lib.*
PITCH, one of the three essential properties of a tone; its highness or lowness.
PIU, more.
POCO, a little; as *poco presto*, a little quick; *poco a poco*, little by little.
POLONAISE, a term applied to a peculiar kind of music, always written in $\frac{3}{4}$ time.
PORTAMENTO, mostly used to describe a certain sliding or carrying of the voice from one tone to another.
POSTLUDE, a short section after the main composition.
POTPOURRI, a fanciful composition, introducing several airs, usually well known, with variations.
PRELUDE, a preparatory section to the main composition.
PREPARATION, making use of a tone of the same pitch as the dissonant tone of a dissonant chord, in the chord which immediately precedes it.
PRESTO, very quick.
PRESTISSIMO, extremely quick.
PRIMO, 1mo., first.
PROGRESSION, the process of passing from one tone or chord to another.
QUASI, in the style of; as *andante quasi allegretto*, andante in the style of allegretto.
RALLENTANDO, RAL., RITARDANDO, RITENUTO, RIT., } gradually slower.
RECITATIVE, a kind of vocal music without the usual rhythmic rules, where words are rather recited than sung. *Accompanied recitation*, one in which some rhythmical regularity is observed.
REPEAT, dots, (:) when placed before a bar thus, (:‖) they indicate a repetition of the preceding section. When placed after a bar thus, (‖:) they indicate a repetition of the following section.
RESOLUTION, the progression of any chord but a common chord, or either of its tones, to a different one.
REST, a character indicating a certain duration of silence. The following are the rests in common use: 𝄻 whole rest; 𝄼 half rest; 𝄽 or 𝄽 quarter rest; 𝄾 eighth rest; 𝄿 sixteenth rest; 𝅀 thirty-second rest. (There may be also a dotted and double dotted rest of each kind.) Each rest corresponds in its length to the note of like name.
R. H., right hand.
RHYTHMICS, the name of the department in music that treats of the length of tones. The following are the names of the principal things belonging to it: notes, rests, dots, measures, parts of measures, beats, counting, bars, movement, including adagio, allegro, ritard, &c.
SCALE, a series of tones in a certain order. *Major scale* a series of eight tones named as to their relative pitch, one, two, three, four, five, six, seven and eight. This, when given successively from one to eight, produces the following order of intervals, step, step, half-step, step, step, step, half-step. *Harmonic minor scale*, a series of eight tones named as the major, one two three, &c., which when given successively from one to eight, produces the following order of intervals, step, half-step, step, step, half-step, step and a half, half-step. *Melodic minor scale*, a series of eight tones named as the harmonic, which when given as before, produces successively the following: step, half-step, step, step, step, half step. In descending, this scale unlike the others, has different tones, and a corresponding difference in the order of its intervals. They are as follows: step, step, half-step, step, step, half-step, step. There are other minor scales, but these are the most common. The three scales above mentioned, are called diatonic. *Chromatic scale*, a series of thirteen tones, which, when given successively from lowest to highest, or *vice versa*, produce only half steps. This scale is named as to relative pitch, one, sharp one, two, sharp two, &c., or descending, eight, seven, flat seven, six, flat six, &c. It may here be said that a major and minor scale or key having the same signature, are called relative to each other: as, for example, the scale or key of C major is said to be the relative major to the scale or key of A minor, and *vice versa*.
SCORE, all the parts of a vocal or instrumental composition.
SECOND, the interval made by a tone and the next one to it in the order of a diatonic scale.
SECTION, one of the larger divisions of a piece of music.
SEGNO, SEG., 𝄋 sign.

SEGUE, SEGUITO, now follows, as *segue il coro*, the chorus now follows. It is also used to show that a subsequent passage is to be performed like that which precedes it.

SEMPRE, SEM., all the way, as *sempre legato*, all the way legato.

SEMPLICE, (CON,) with simplicity.

SENZA, without, as *senza replica*, without repetition.

SEQUENCE, a succession of similar chords or intervals in a uniform manner.

SEVENTH, the interval made by a tone and the next one to it but five in the order of a diatonic scale.

SFORZANDO, sf. sfz. See FORZANDO.

SHAKE. See TRILL.

SHARP, the name of a character (♯) that is used to make a line or space of the staff indicate a pitch a half-step higher than it would if there were no character but the clef upon it.

SHARP FOURTH, a fourth consisting of three steps.

SIGNATURE, one, two, three or more sharps or flats (and sometimes naturals) placed upon the staff at the commencement of a piece or section of music, to make the staff indicate the right pitch for the key in which the piece is to be performed. For example, the key of D major consists of the tones A, B, C sharp, D, E, F sharp and G. The staff with only the clef upon it, indicates the pitch of the tones A, B, C, D, E, F and G, which make the key of C. By placing sharps upon those degrees of the staff that usually stand for the pitches of F and C, their signification is changed, and they are made to stand for the pitches F sharp and C sharp, and the sharps so placed form the signature or sign of the key.

SIMILE, similarly, in like manner.

SIXTH, the interval made by a tone and the next but four to it in the order of a diatonic scale.

SMORZANDO, SMORZATO, SMORZ, dying away.

SOLFEGGIO, a melodious kind of exercise for the voice.

SONATA, a composition consisting of several movements, generally for a single instrument, with or without accompaniment.

SOSTENUTO, SOST., sustained.

SOTTO VOCE, softly, subdued, in an undertone.

SPACES, certain degrees of the staff.

STACCATO, the style of performing music in which each tone is made very short, and as much detached from the others as the time will admit, also the name of the character (') that indicates this style. Used to avoid multiplying the rests and the more unusual notes.

STAFF, the character used to represent the pitch of tones. The staff consists of lines and spaces, each of which is called a degree. There are, or may be, as many degrees in the staff as there are pitches of tones in any key. Only eleven of these degrees (five lines and six spaces,) are usually printed in full; when others are wanted, they are temporarily added by means of short lines.

STEP, an interval as large as two half-steps—steps and half-steps are used in analyzing scales and larger intervals.

STRAIN, a line or section of music.

STRINGENDO, accelerating the movement.

SUBDOMINANT, the name in harmony sometimes given to four of a diatonic scale.

SUBMEDIANT, the name in harmony sometimes given to six of a diatonic scale.

SUBTONIC, the name in harmony sometimes given to seven of a diatonic scale.

SUSPENSION, an accented tone not belonging to the chord with which it is given. See page 94.

SUPERTONIC, the name in harmony sometimes given to two of a diatonic scale.

SYMPHONY, the highest kind of instrumental composition.

SYNCOPATION, when a tone commences on an unaccented beat of a measure and continues through an accented beat, it is called a syncopation. When a tone commences on the last half of one beat of a measure and continues through the last half of the next beat, a similar effect is produced, and the same name is given to it. A well given syncopated tone is always accented.

TASTO SOLO, T. S., a term used to indicate that the other parts are to cease, and the base to be played.

TEMPO, TEM., time. *Tempo primo* is equivalent to *a tempo*, which see.

TENTH, an interval of an octave and a third.

TENUTO, TEN., be tenacious of; hold the tones to its fullest extent.

TERZA, the interval of a third.

THEME, the melody in certain kinds of music, on which as a text the other sections are composed.

THIRD, the interval made by a tone and the next but one to it in the order of the diatonic scale.

THOROUGH BASE, playing through the base by means of figures.

TIE, the name of a character like a legato mark, but used only over or under two notes on the same degree of the staff to make them stand for one tone.

TIME, a word which in music not only has its usual signification, but also means movement, and sometimes measure, as double time, &c.

TONE, a musical sound, the essential properties of which are length, pitch and power. In written music the property of length is represented by a note, the property of pitch by a line or space of the staff, and the property of power by some dynamic term or sign either expressed or understood, and the combination of all stands for a tone. It is hardly necessary to add that if either of these properties be taken away from a tone it ceases to exist, and that no representation of a tone is perfect that does not provide for the representation of these three properties. See definition of note, staff, and dynamics. Tones are named as to their length by the names of notes. They are named as to their absolute pitch by the names of the first seven letters of the alphabet, with, in some cases, the addition of the words flat, sharp, natural, double flat or double sharp, large, small, once-marked, twice-marked, &c. They are named as to their relative pitch by some of the names of numbers. They are named as to their power by the terms and names in the department of Dynamics. The diagram on page 11 shows the representations of tones as to their pitch, and gives their exact names. It will be seen that the tone so well known as middle C is also named *once-marked small C.* The tone a half-step above that, is named either once-marked small C sharp, or once-marked small D flat, and so of other intermediate tones. This representation might easily extend so as to include all the tones that the ear can appreciate.

TONIC, the name in harmony sometimes given to one, or the key-note of a diatonic scale.

TRANSPOSITION, playing or singing a scale, exercise, or tune, in a higher or lower key.

TREMOLO, TREMANDO, TREM., tremulously.

TRILL, the rapid alternation of two contiguous tones.

TRIO, a piece of music, in three parts; also the second movement in certain kinds of music which leads to the performance again of the first section or movement.

TRIPLET. See definition of note.

TROPPO, too much.

TUTTA, all; *con tutta la forza,* with all the force.

TUTTI, all the voices or instruments, or both.

UN, a or an; as *un poco*, a little.

UNA CORDA, one string; applicable to pianos whose softer tones may be produced by making the hammers strike one string. Equivalent to piano or *p*.

UNISON, produced by two or more tones of the same pitch.

VELOCE, or *con velocita*, with velocity.

VIVACE, VIVO, with vivacity.

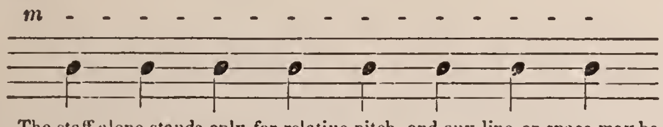
VOCE, voice; *voce di petto*, chest voice, *voce di testa*, head voice.

VOLTI SUBITO, V. S., turn the leaf quickly.

THE MUSICAL CURRICULUM.

Touch with any finger the white key which is just at the left of the two black ones nearest the centre of the piano. You are, of course, producing length, pitch and power at every touch. Your pitch is named C (there are several C's on the piano, so this is sometimes called middle C.) If you are striking this key about as fast as the pulse beats, you are making quarter notes as to length, and if you are not striking the key hard nor soft, but about medium, your power would be called mezzo, and would be represented or indicated by that word or its abbreviation, the letter *m*. Now make eight tones, let each be a quarter note as to length, middle C as to pitch, and mezzo as to power.

Here is a representation to the eye of what you have done. (Explain staff.)



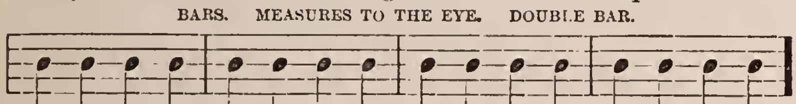
Note.—The staff alone stands only for relative pitch, and any line or space may be taken to represent this pitch C. It is only when the staff is arranged with a clef that it can stand for absolute pitch.

Play quarter notes again, and say one, two, three, four, one, two, three, four; while doing it, giving one count to each note.

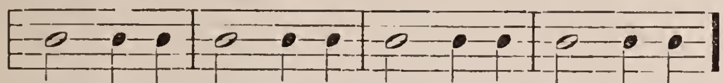
The pulsations in the mind induced by this regular counting and playing are called *beats*. Count one, two, three, four, four times, accenting one each time it occurs. When such a regularly recurring impulse or accent is given, the beats are by this means grouped into what are called *measures*.

Here the measures consist of four beats each, and are called Quadruple Measures. They are manifested by both tones and counts.

Play and count four measures again. This would be represented thus:

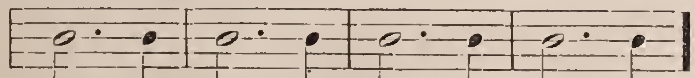


Play and count four measures again, but let the first tone in each measure be two counts long. This length is called a *half-note*, represented thus:

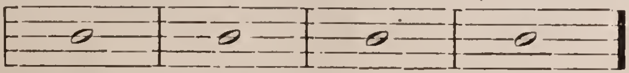


Note.—Each measure now contains a half and two quarter notes. Keep in mind that "half-note" is not the name of a tone, but only of one of its properties, viz.: its length. Also, that C is not the name of a tone, but only of its pitch. To be sure, we say half-note, or C, sometimes, meaning all of a tone, but that is for convenience or brevity, and is not strictly correct.

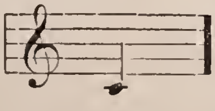
Four measures again, but let the first tone in each be three counts long—these are dotted half-notes.



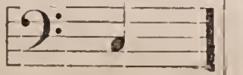
A tone that is as long as four quarter notes is called a whole note, as to length. Play four measures of this kind of tone (four counts to each).



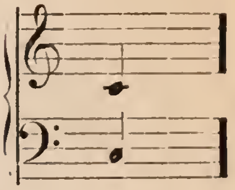
The pitch called middle C is often represented by a short line, called the first line below. This arrangement of the staff is indicated by a character called the treble clef.



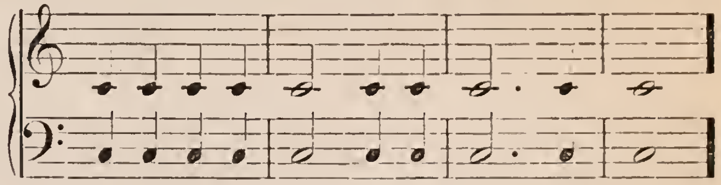
The white key at the left of every group of two black keys, produce a pitch named C. Touch the first C at the left of, or below middle C. The second space of the staff is often made to stand for this pitch, by a character called the base clef.



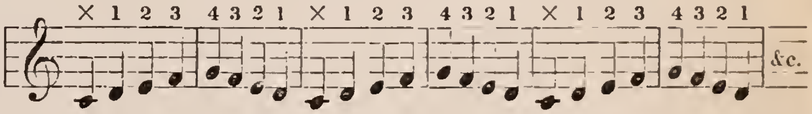
Two staves may be used together, one for each hand. When this is done they are joined by a character called a brace.



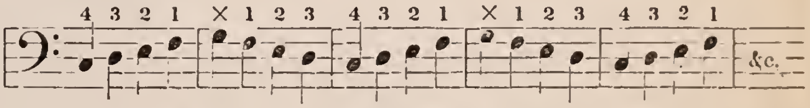
In the next lesson put the thumb of the right hand on middle C, and the little finger of the left hand on the C next below, and play from both staves at once, counting *one, two, three, four*, and giving the lengths indicated by the notes.



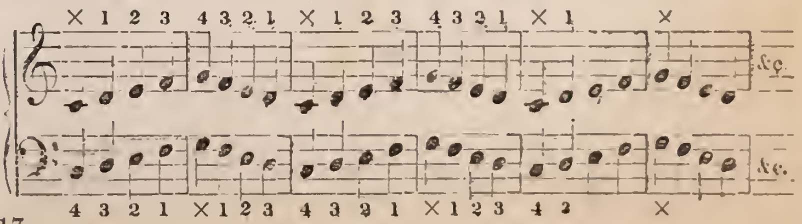
The next white key above C produces the pitch named D. The next above that the pitch named E. The next above that F, and the next above that G. Put the thumb of the right hand on C again. Now let the first finger play D, the second E, the third F, and the fourth G. Play them one after the other up and down several times. Do not hold one key down while striking the next. Do not take one finger off before striking the next, but let the key that is coming up meet the one going down just half way. Hold the hand like the one in the cut. Keep it still; curve the fingers and make them strike on their ends like little hammers. What you played would be represented thus. The cross over the first note is merely to show that the thumb plays it. The figure 1 stands for first finger, 2 for second, and so on.



Now put the little finger of the left hand upon the C next below middle C, (or, as is commonly said, an octave below,) the third finger will be over D, the second over E, the third over F, and the thumb over G. Play these tones up and down several times, observing the rules of position and movement just given above. This would be represented thus:

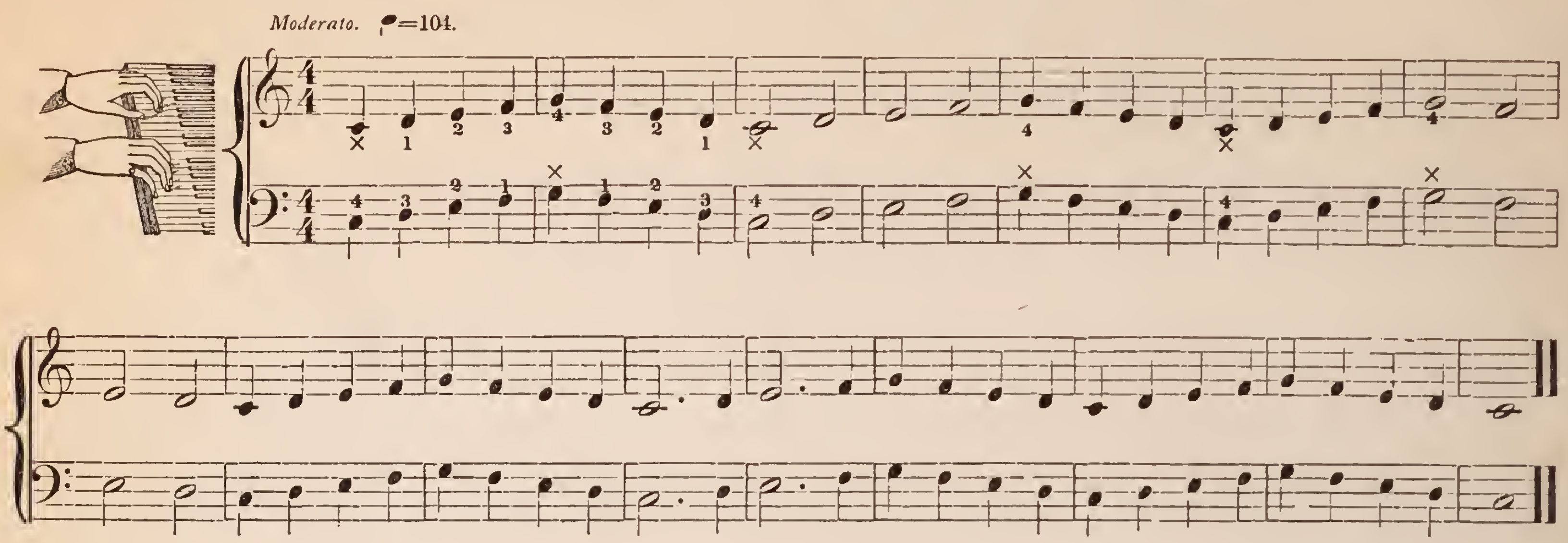


Now use both hands. Give the two C's together, then the two D's, and so on upwards and downwards. It will be awkward for you at first to strike with the thumb of one hand and little finger of the other at the same time, then the first of one and third of the other, and so on, but it will grow easier and easier, until by-and-by it will seem as if that were the natural way. Now, if you are wise you will practice this a long time, looking at your hands, and seeing that everything is right as far as you know. Begin now and resolve never to blunder. This you can do by going slowly, and never taxing your powers beyond their ability. Never play so fast that you cannot look ahead and see what is coming, and do not play to "show off."



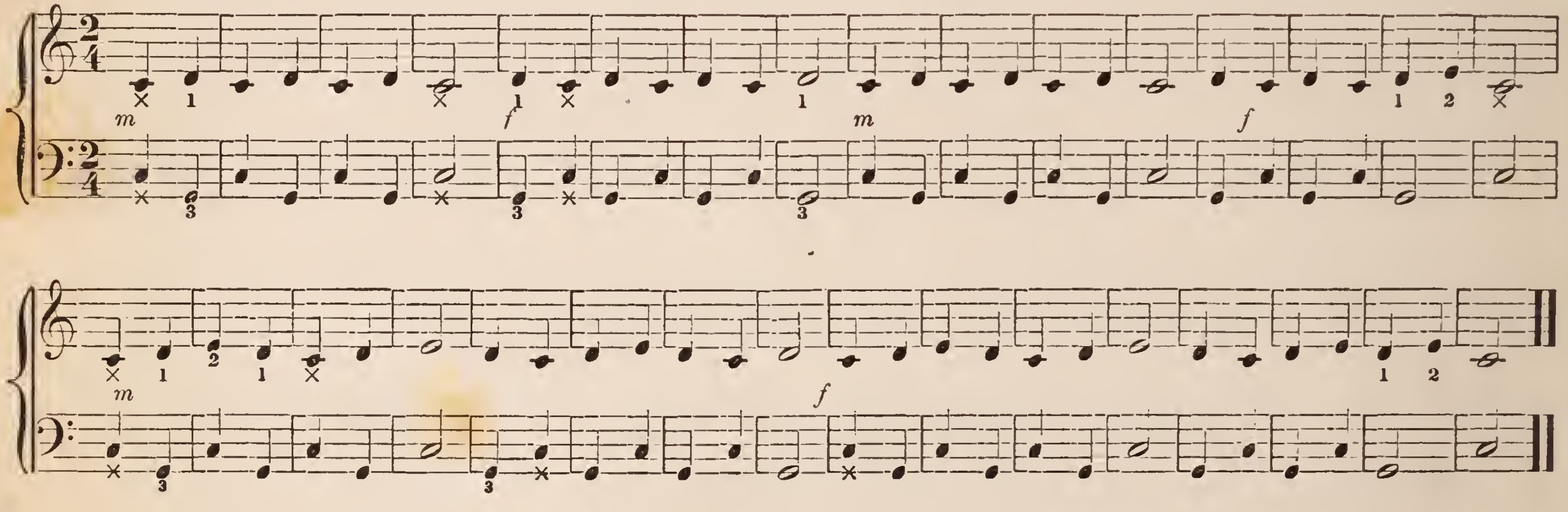
No. 1. Figures. Moderato. Metronome Marks.

Do not count faster at the half notes. Do not sing the counts, but speak them promptly and steadily. Strike on the *ends* of the fingers, but on the *sides* of the thumbs. Take pattern from the little sketch at the commencement of this Lesson.

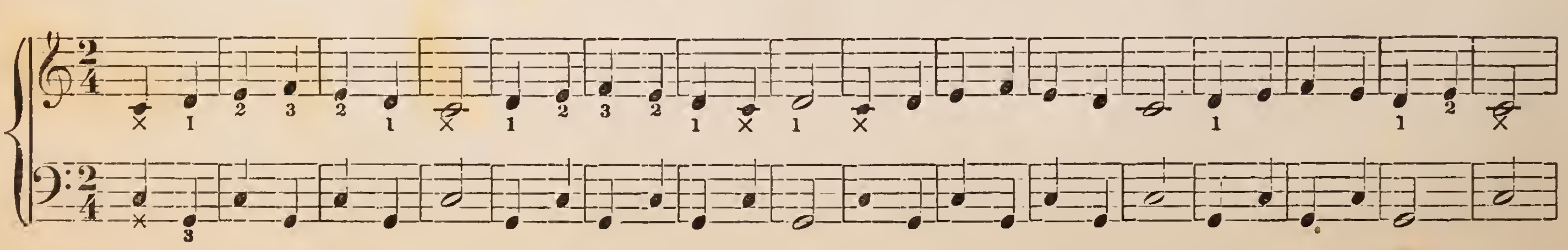


No. 2. Double Measure. Change of Position for Left Hand. G in Base. Forte.

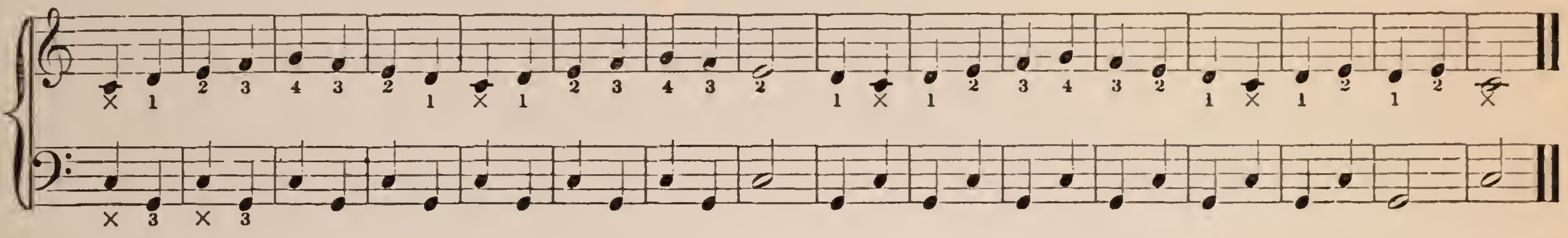
Keep the thumb over the keys while the fingers are playing. Observe the expression—Medium and Loud. When there is no mark indicating movement, *Moderato* is to be understood. Play slowly enough to avoid mistakes.



No. 3. When there are no marks of expression, such as *Mezzo* or *Forte,* exercise your own taste. Move fingers only.

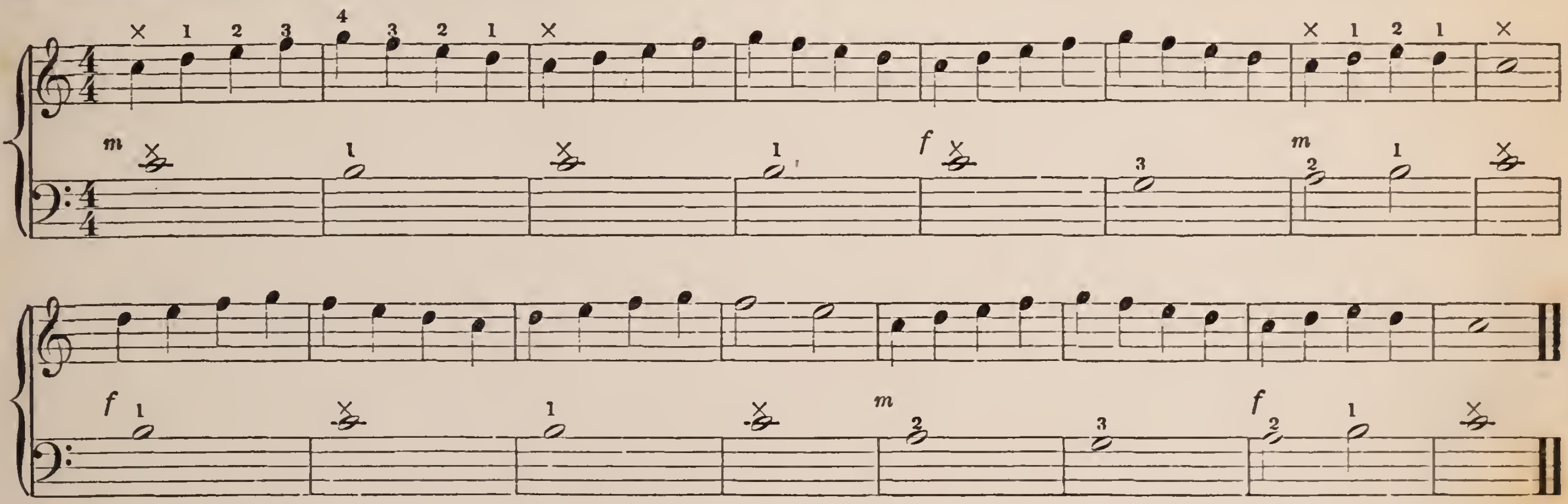


No. 3. Concluded.



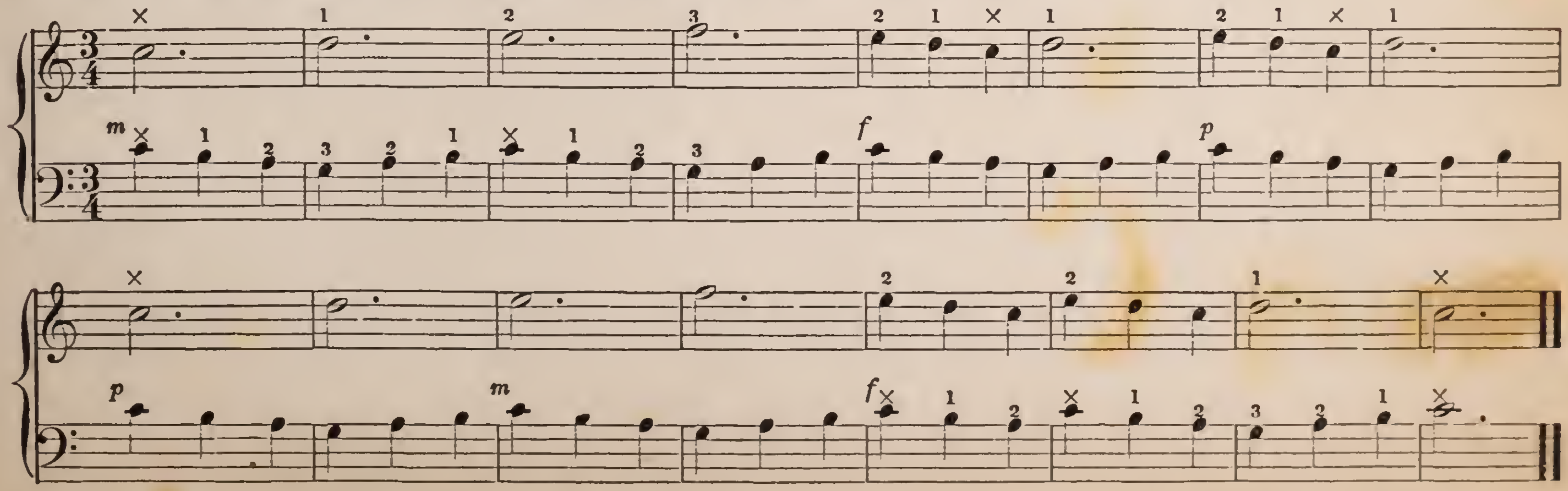
No. 4. Hands an octave higher. A and B in Base.

Do not tip the hand sidewise. Do not look on your hands. Make the fingers strike like little hammers. Observe carefully and imitate closely the position of the hand in this sketch, especially of the finger that is raised to strike. The thumb is raised without curving.



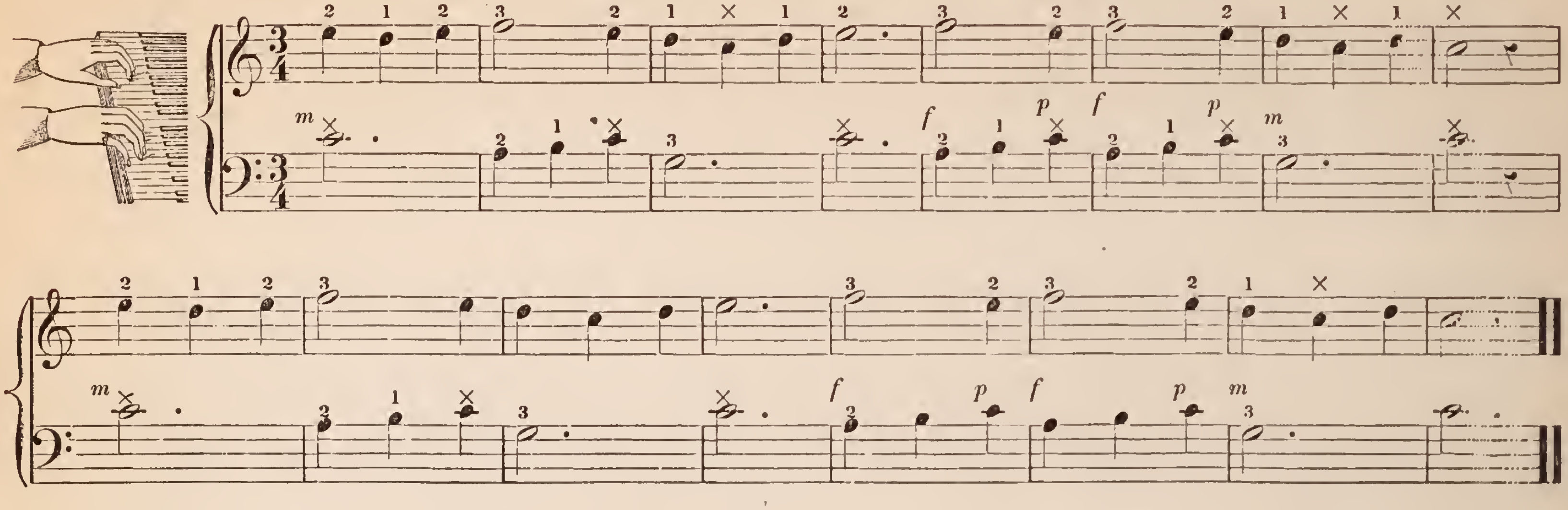
No. 5. Triple Measure. Piano.

After you have learned this lesson so that it will go through in time and tune, play it once applying the same degree of strength to every part of it; then play it according to the dynamic marks, *mezzo, forte* and *piano,* and observe the difference.



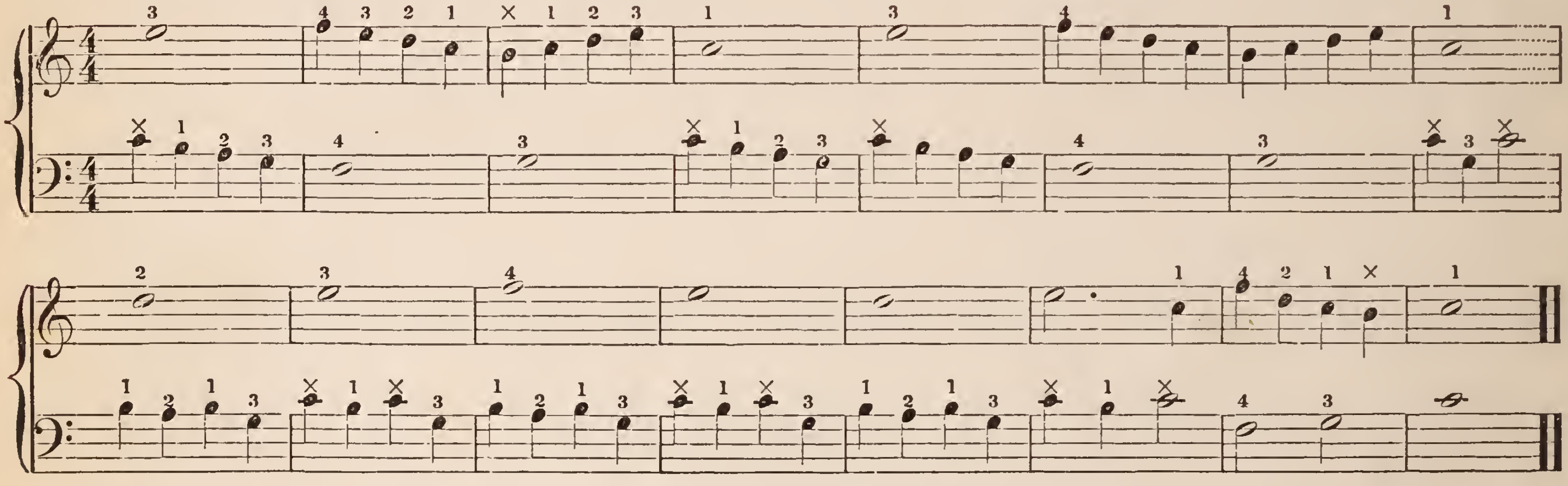
No. 6. Quarter Rest.

Play the lesson so slowly that you can make it perfect in regard to striking the right keys the first time you try it. This will be done by reckoning the intervals in the lesson and at the fingers as you play—a process, slow at first, but after a while accomplished at a glance.



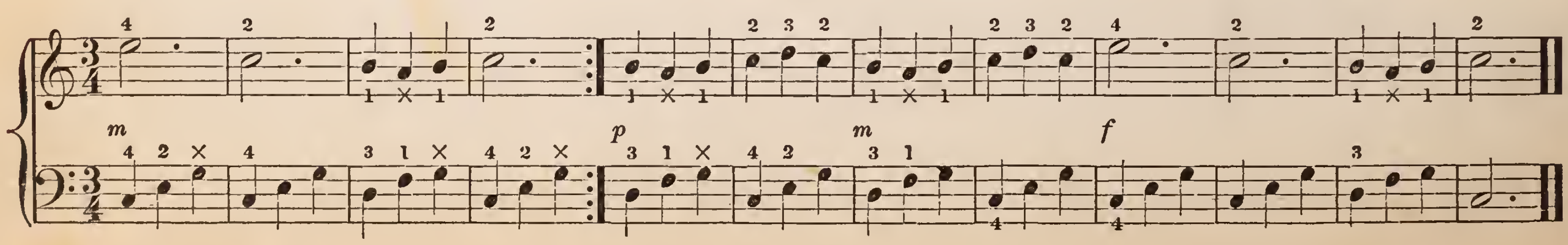
No. 7. Change of Position for Right Hand. B in Treble. F in Base.

Keep the thumb over the keys while the fingers are playing. When there is no mark indicating movement, *Moderato* is to be understood. When there are no marks of expression you must invent.



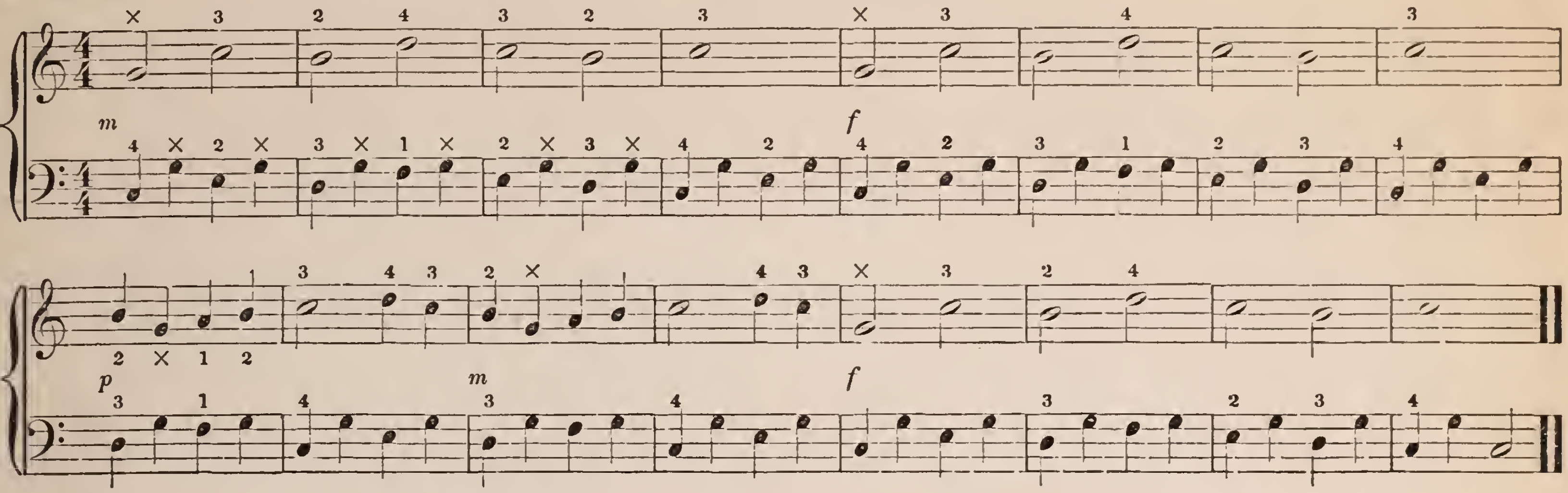
No. 8. Repeat. Change for Right Hand. A in Treble.

Observe that the hands are now changing their position, so as to bring other tones into the field. Do not look down.



No. 9. New Position for Right Hand.

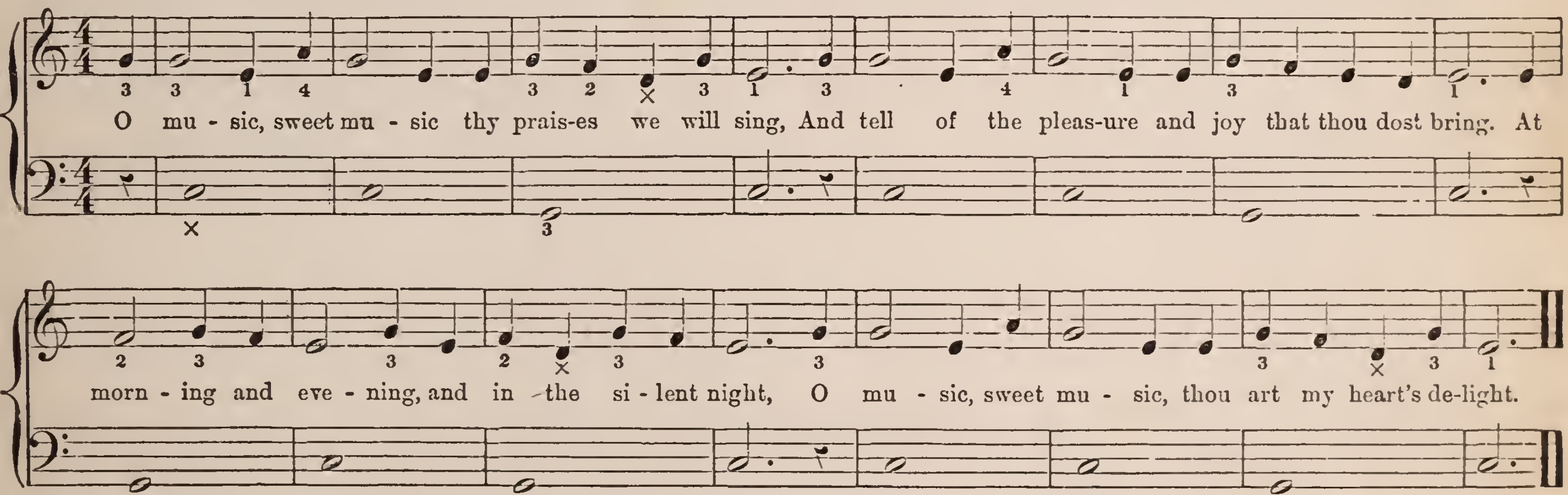
Do not roll the hand around. Move fingers only. Name the tones and intervals before playing the lesson. Review carefully every day. Remember that a lesson to benefit you must be *learned.* A lesson is not learned because you can play it once through without making a mistake. It only becomes learned and settled by reviewing it day after day for several days.



"O MUSIC, SWEET MUSIC."

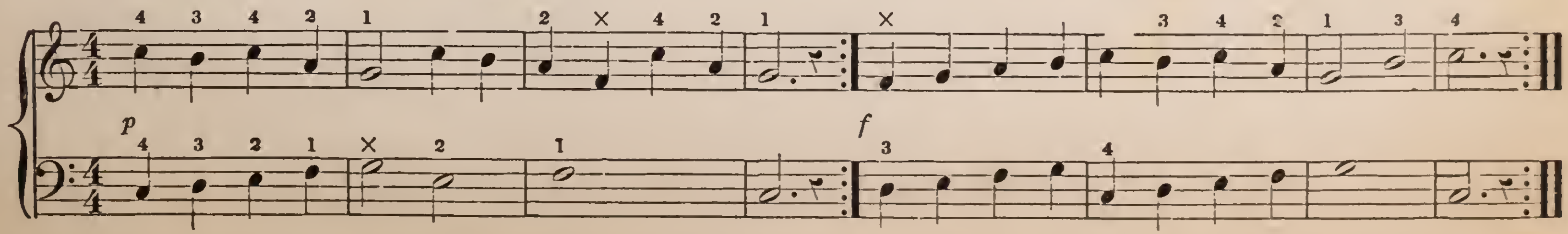
No. 10. New Position for Right Hand. Singing.

Let the principal effort in singing be directed to keeping in exact tune with the piano, and in giving out the voice freely and naturally.


O mu - sic, sweet mu - sic thy prais-es we will sing, And tell of the pleas-ure and joy that thou dost bring. At
morn - ing and eve - ning, and in the si - lent night, O mu - sic, sweet mu - sic, thou art my heart's de-light.

No. 11. Change of Position.

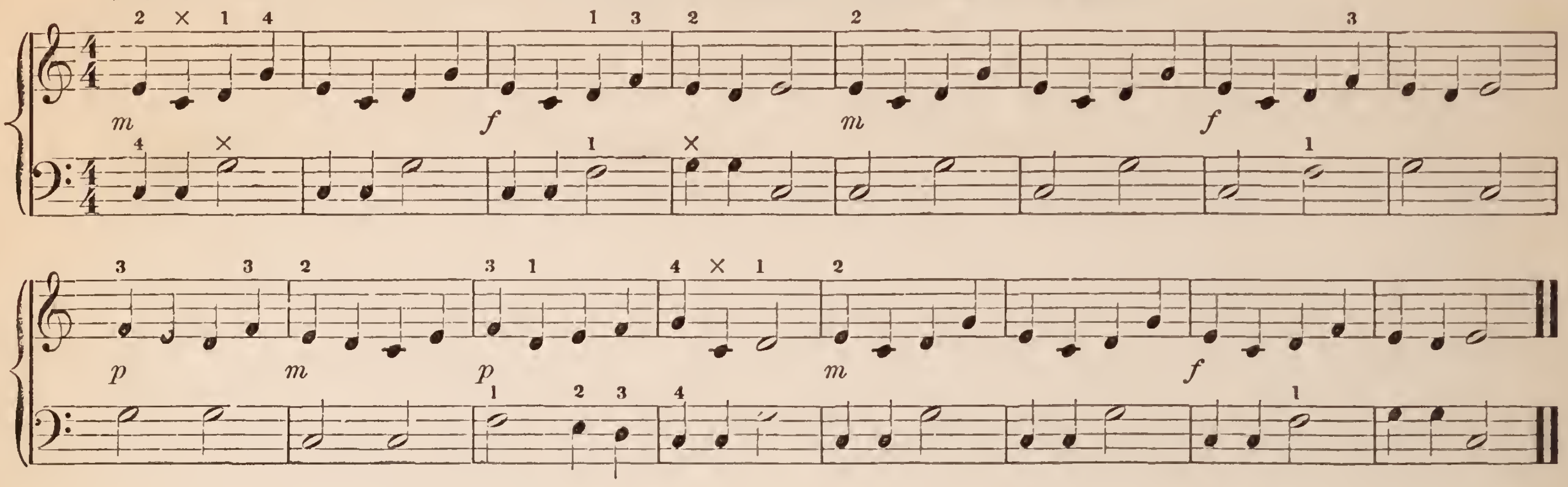
Play each part alone first. Do not drawl the counts, any more than you would move your hand sluggishly if you were beating time.



THE FIRST DUET. SECONDO.

No. 12.

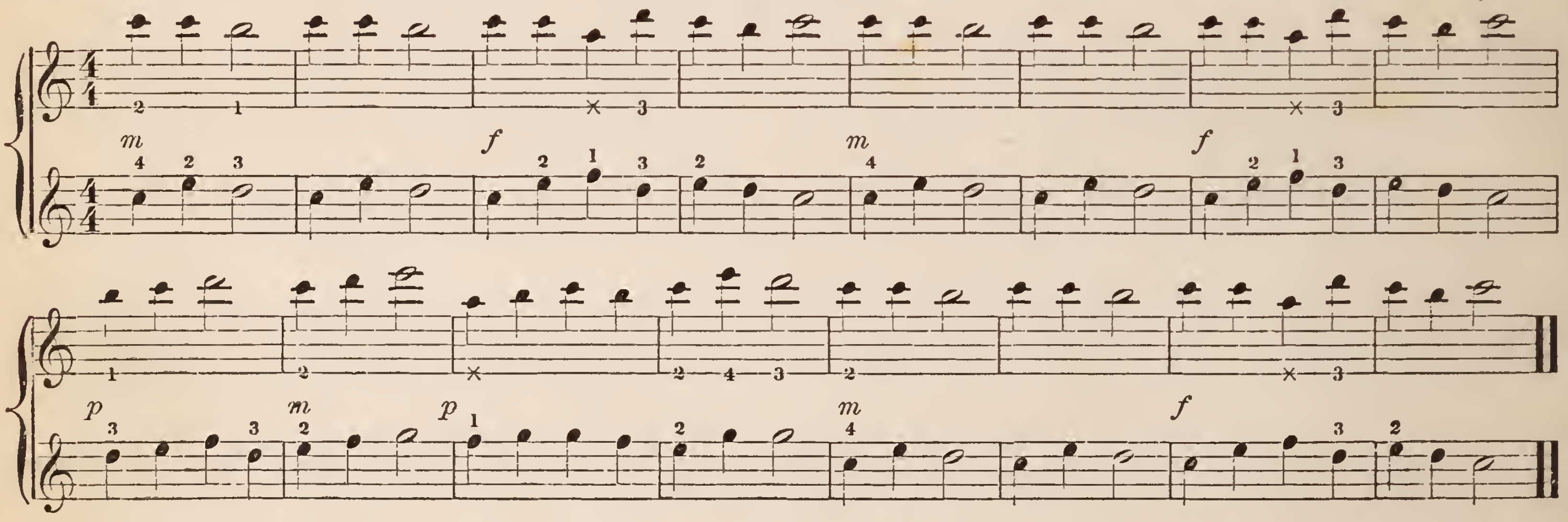
In playing the second of four-hand pieces, sit opposite the center of the lower half of the piano.



THE FIRST DUET. PRIMO.

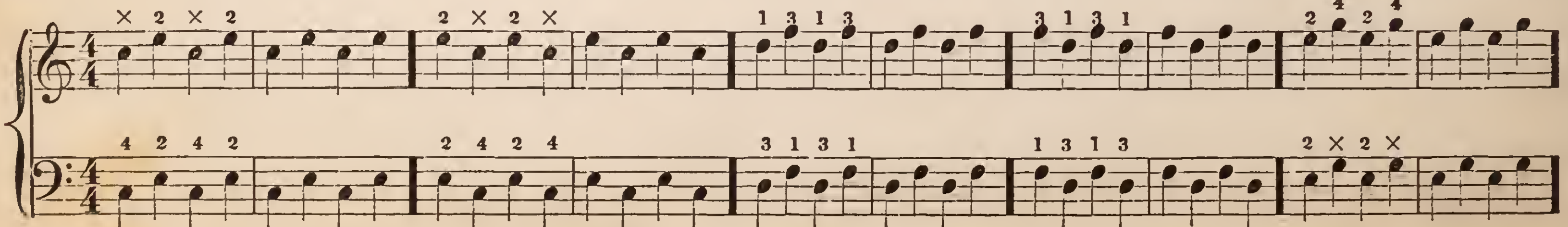
No. 13. Change of Position. Treble Clef for Left Hand.

To play this lesson sit opposite the center of the upper half of the piano. This and No. 12 may be played together. Observe that the right hand commences two octaves above middle C, and the left hand one octave above it.

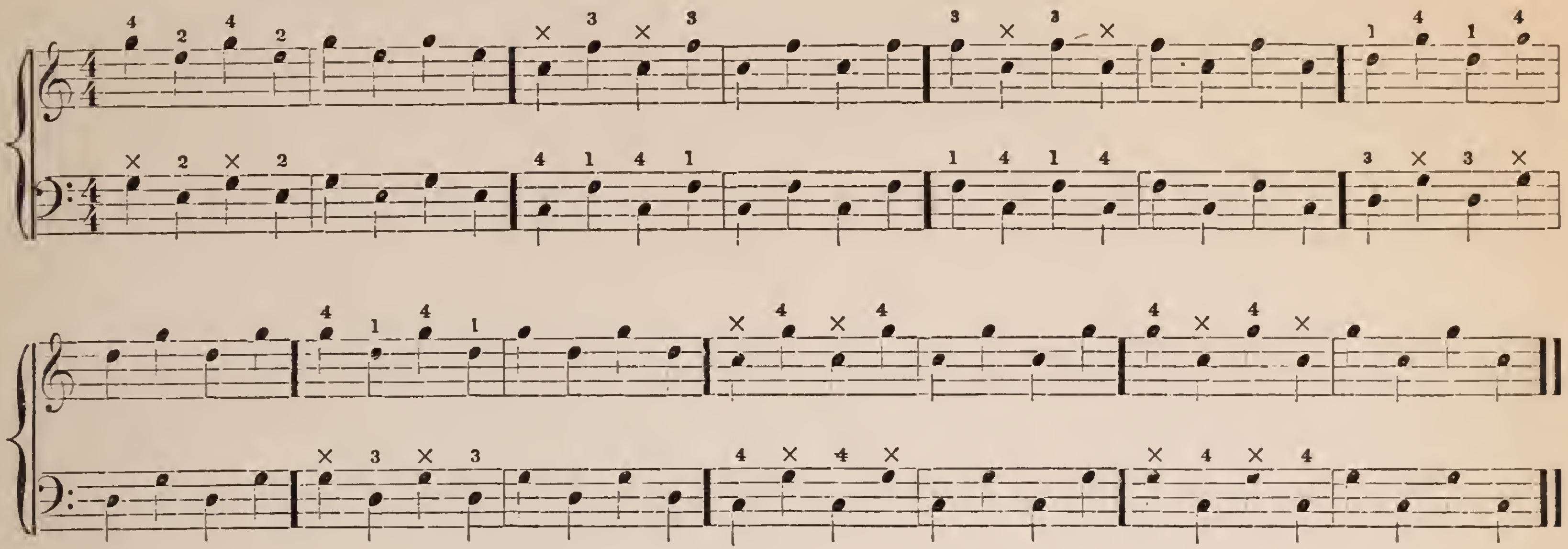


No. 14. Two Finger Exercise.

Practice *each two measures* at least FOUR TIMES without stopping, and practice the whole lesson every day until the three finger exercise comes in.

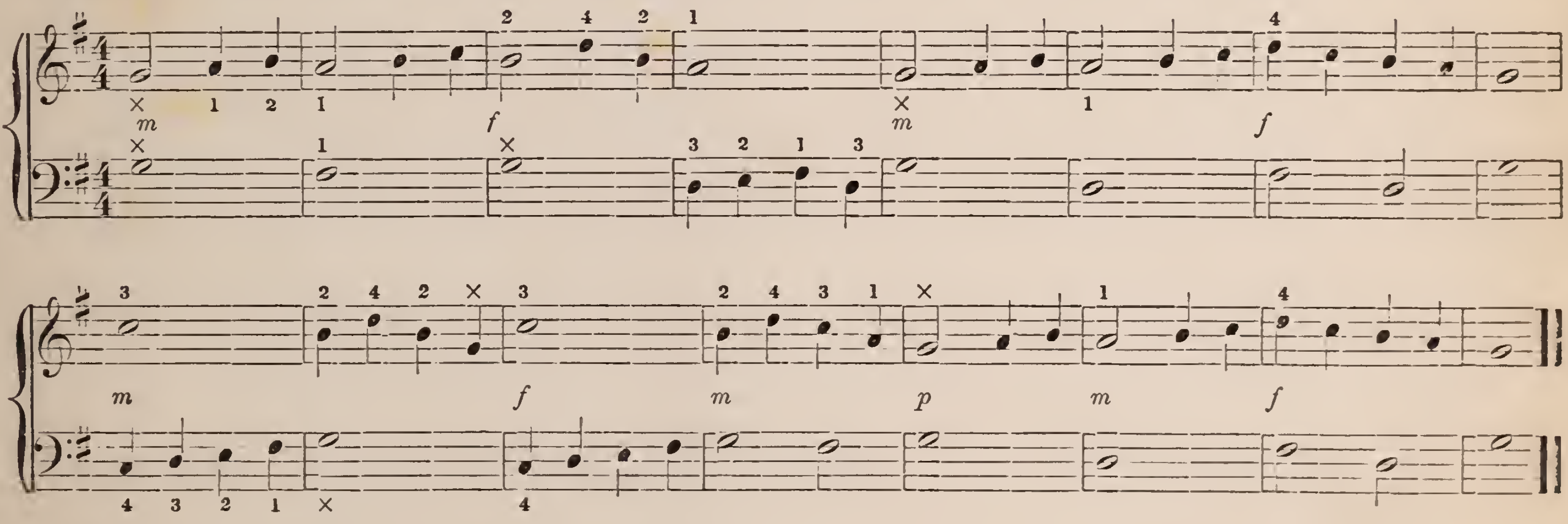


Two Finger Exercise.--Concluded.



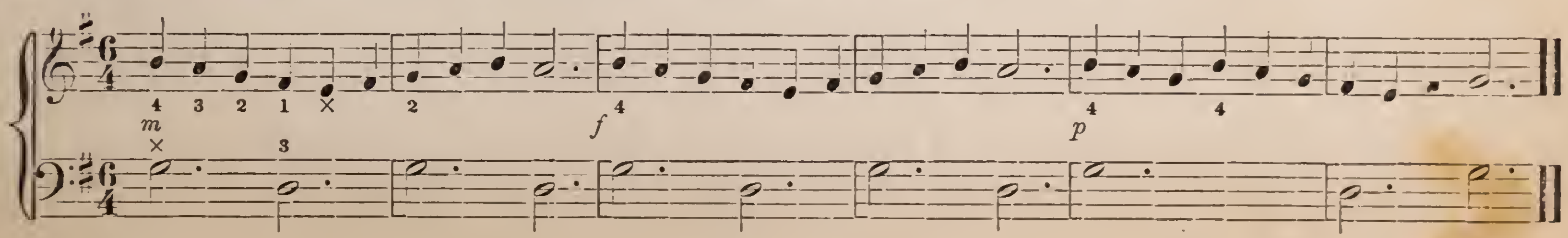
No. 15. F Sharp. Key Note G. Signature.

Find your place by middle C. Play F sharp instead of F. Each two degrees of the staff that are next to each other represent a second—whatever tones they stand for. So F sharp is a second from E, or from G : and on the piano it is not only a second from E to F, but from E to F sharp ; not only a second from F to G, but from F sharp to G ; and a third from F sharp to A, and so on.



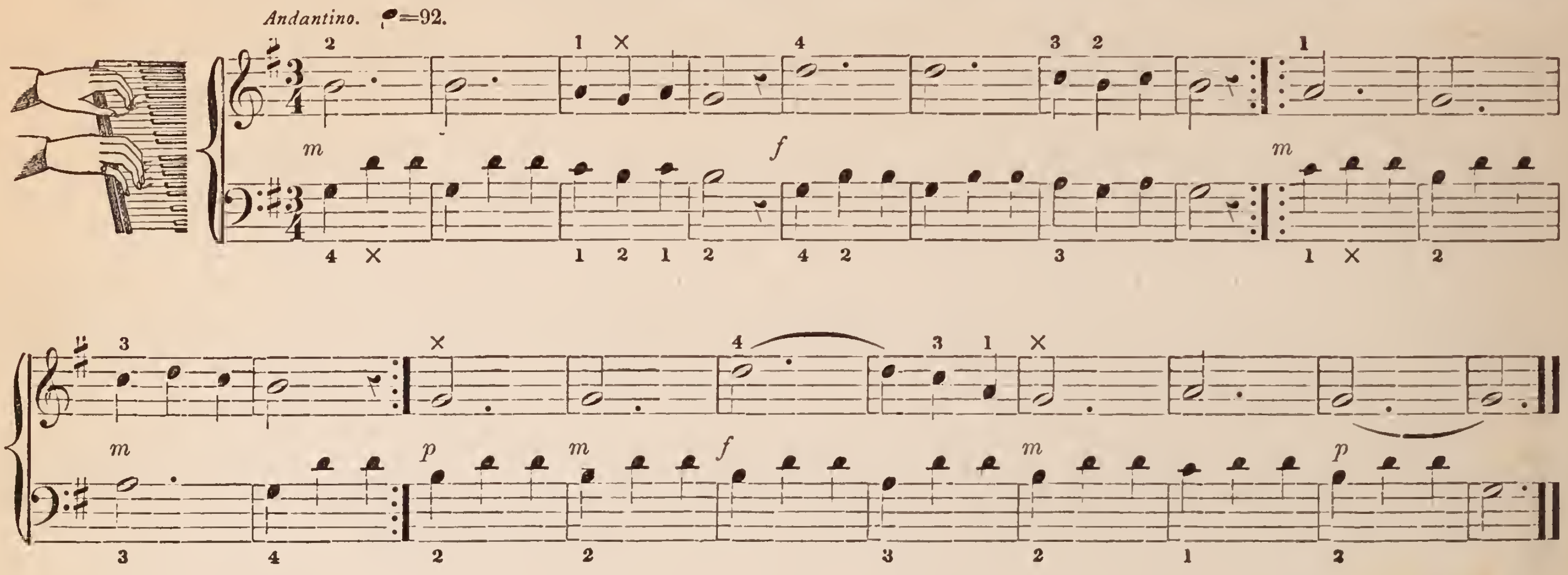
No. 16. Sextuple Measure. Dotted Whole Note.

The place on the staff which sometimes represents F, now represents F sharp. F would not sound well.



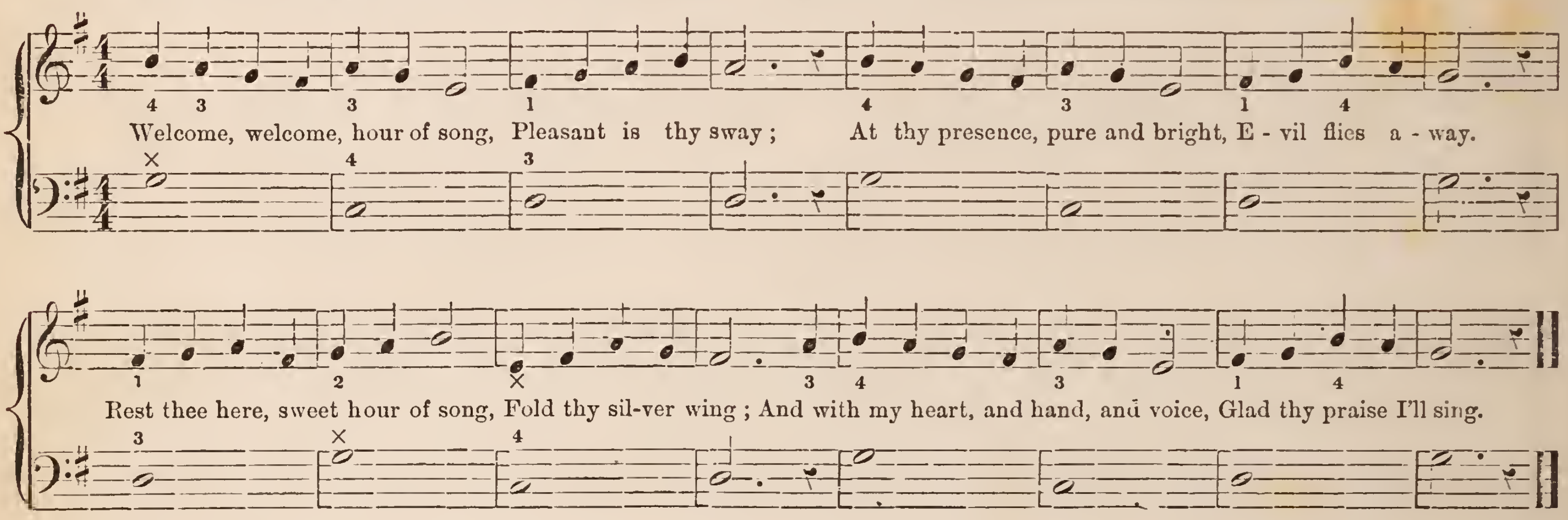
No. 17. Andantino. Tie.

Make the melody *sing* as much as you can, but do not sing yourself. Remember that your ear can be improved as well as your fingers.



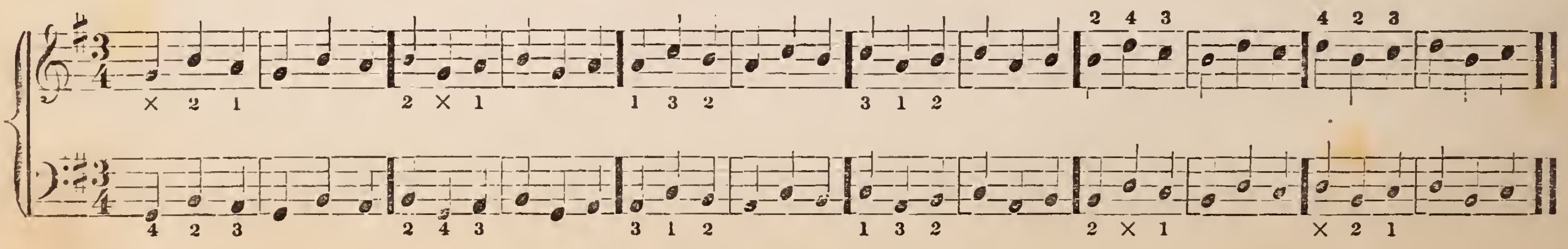
WELCOME, HOUR OF SONG.

No. 18. While you are singing, observe all the things necessary to playing well. Let the strength come from the fingers alone.


Welcome, welcome, hour of song, Pleasant is thy sway; At thy presence, pure and bright, E - vil flies a - way.
Rest thee here, sweet hour of song, Fold thy sil-ver wing; And with my heart, and hand, and voice, Glad thy praise I'll sing.

No. 19. Three Finger Exercise.

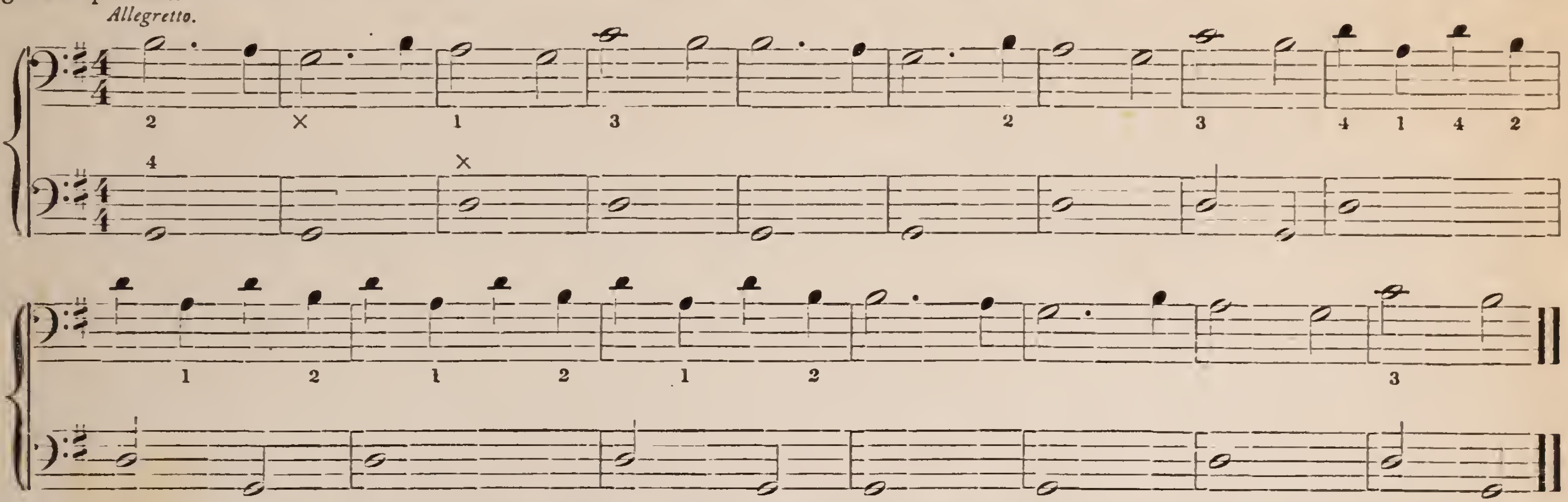
Practice *each two measures* at least SIX TIMES. Observe previous directions.



THE SECOND DUET.—SECONDO.

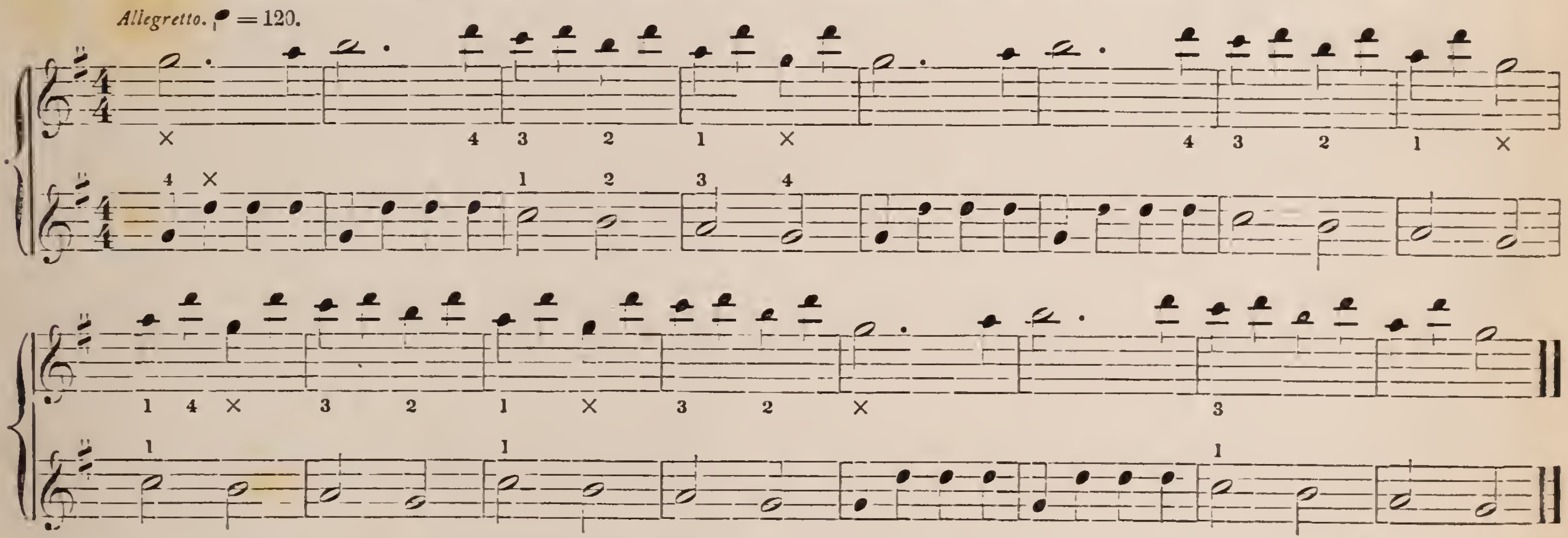
No. 20. Base Clef in Upper Staff.

Agree with your companion where you will play *loud* and *soft.* Play sometimes 1st, and sometimes 2d. If you are so far along, in your appreciation of music, that these lessons seem to you more adapted for younger persons, you should remember that we must become as "little children" to learn any thing well. There is no such thing as beginning with grown up music.



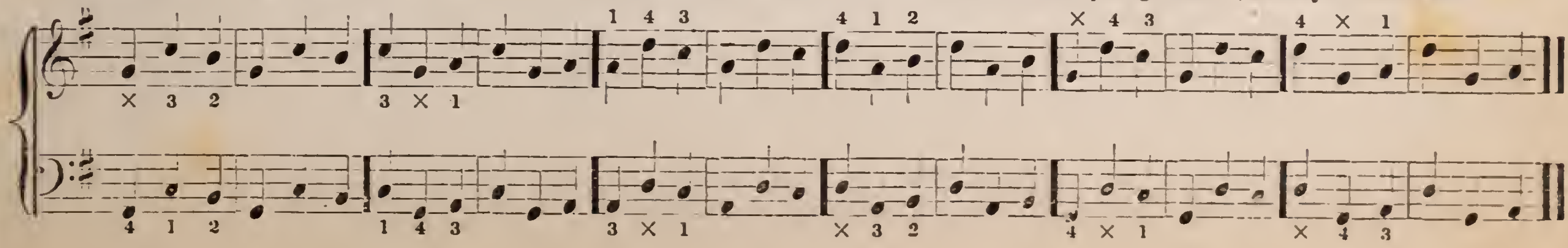
THE SECOND DUET.—PRIMO.

No. 21. May be played with No. 20. Practice each lesson thoroughly, whether played as duet or not.



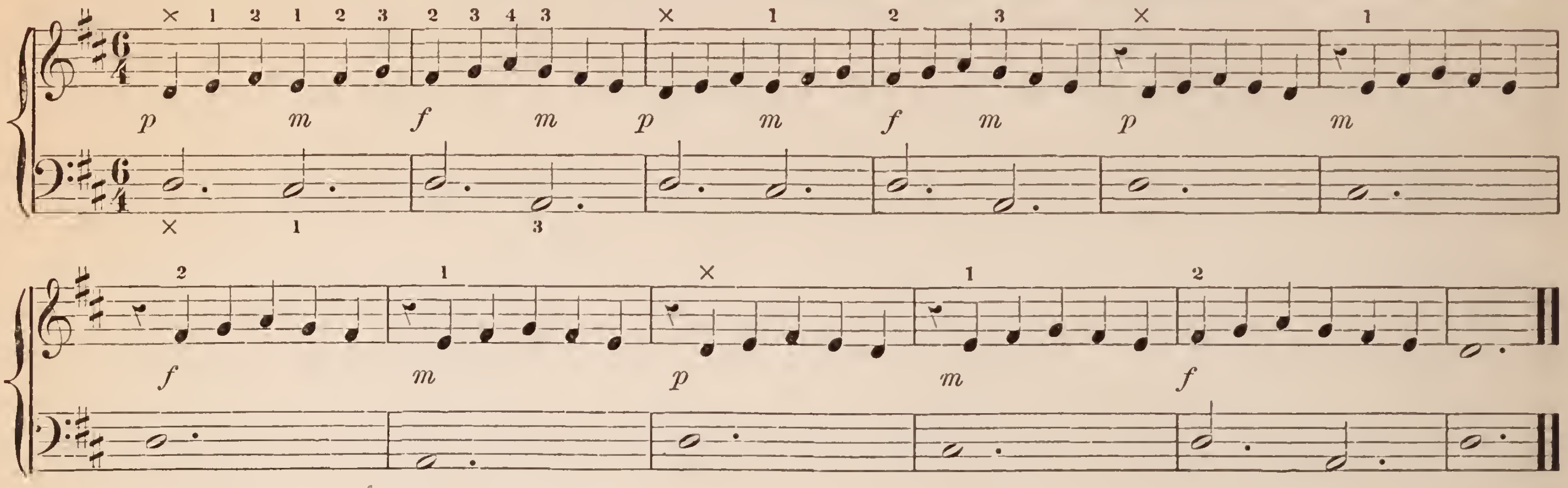
No. 22. Three Finger Exercise.--Concluded.

If every step be well taken there will be no more difficulty at the middle of the book, when you get there, than you find here.



No. 23. C Sharp. Key Note D.

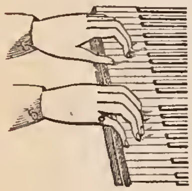
Find your place by middle C. Hands still—eyes upon notes. F sharp and C sharp, instead of F and C, to make the key note right.

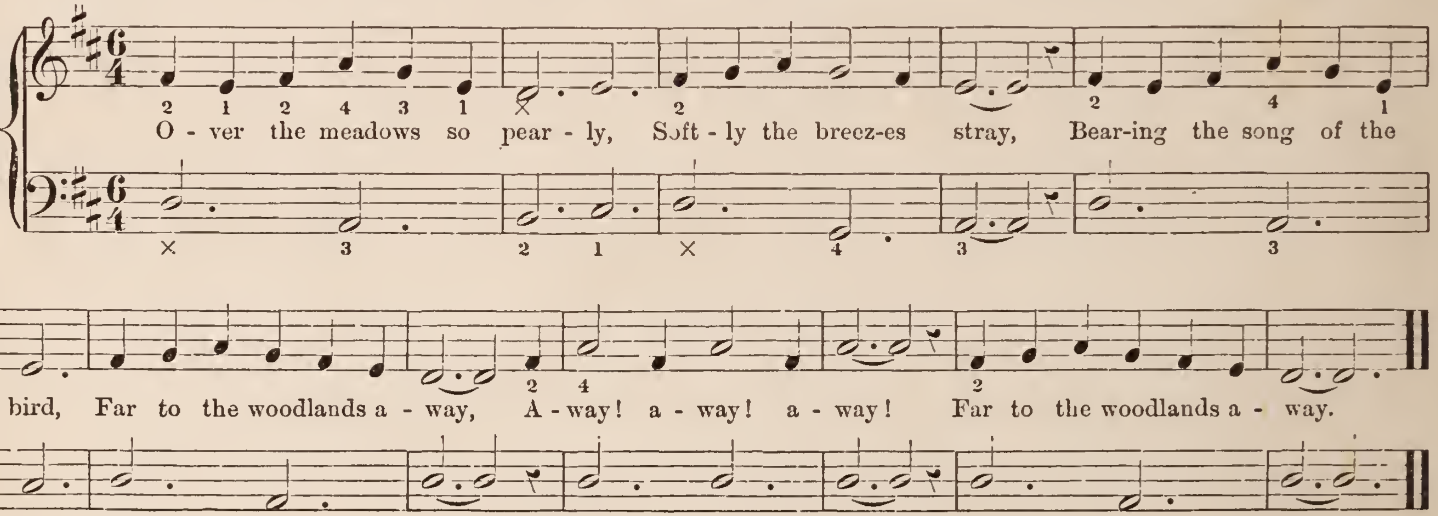


"OVER THE MEADOWS."

No. 24.

When you can play and sing these lessons readily, notice whether you take your breath between the syllables. Do not sing the piece until you can play it quite easily.

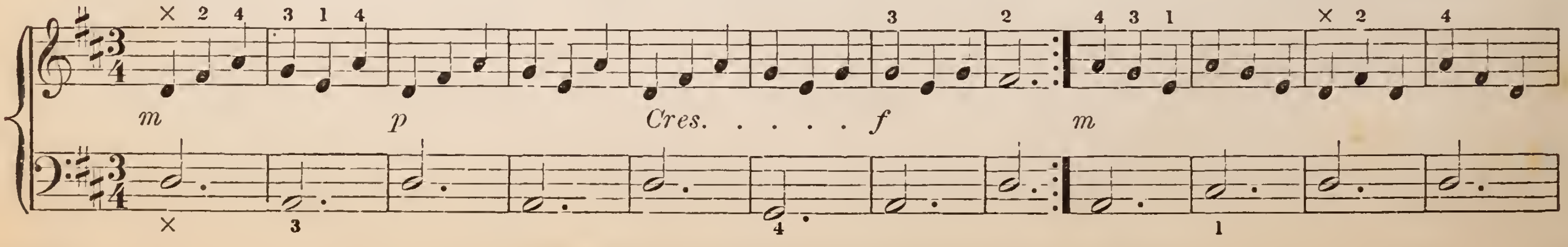



O - ver the meadows so pear - ly, Soft - ly the breez-es stray, Bear-ing the song of the
wild - bird, Far to the woodlands a - way, A - way! a - way! a - way! Far to the woodlands a - way.

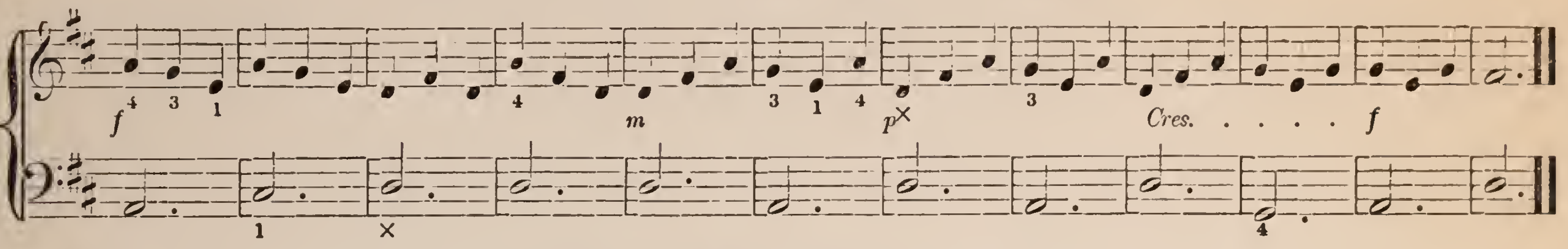
THE THIRD DUET. SECONDO.

No. 25. Crescendo and its Abbreviation.

Let the thought of the intervals in the music, and on the fingers, guide you. Think also, if possible, of the names of the tones.



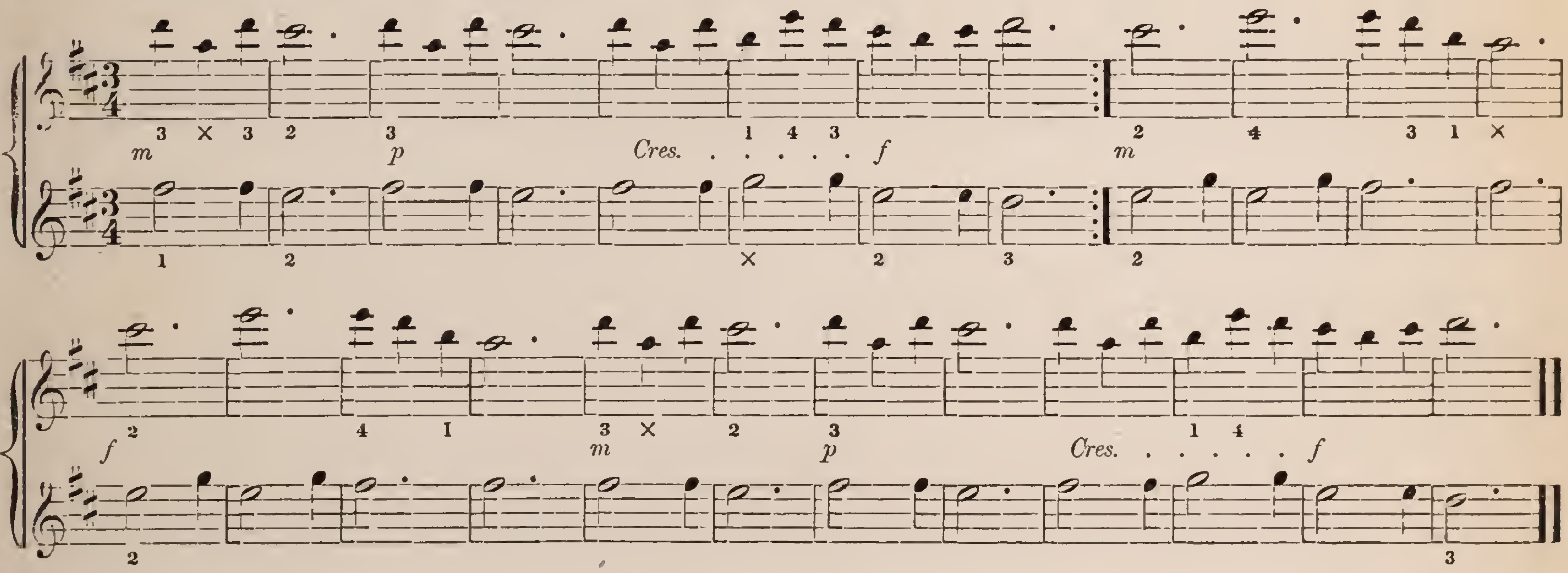
THE THIRD DUET.—Secondo. Concluded.



THE THIRD DUET.—Primo.

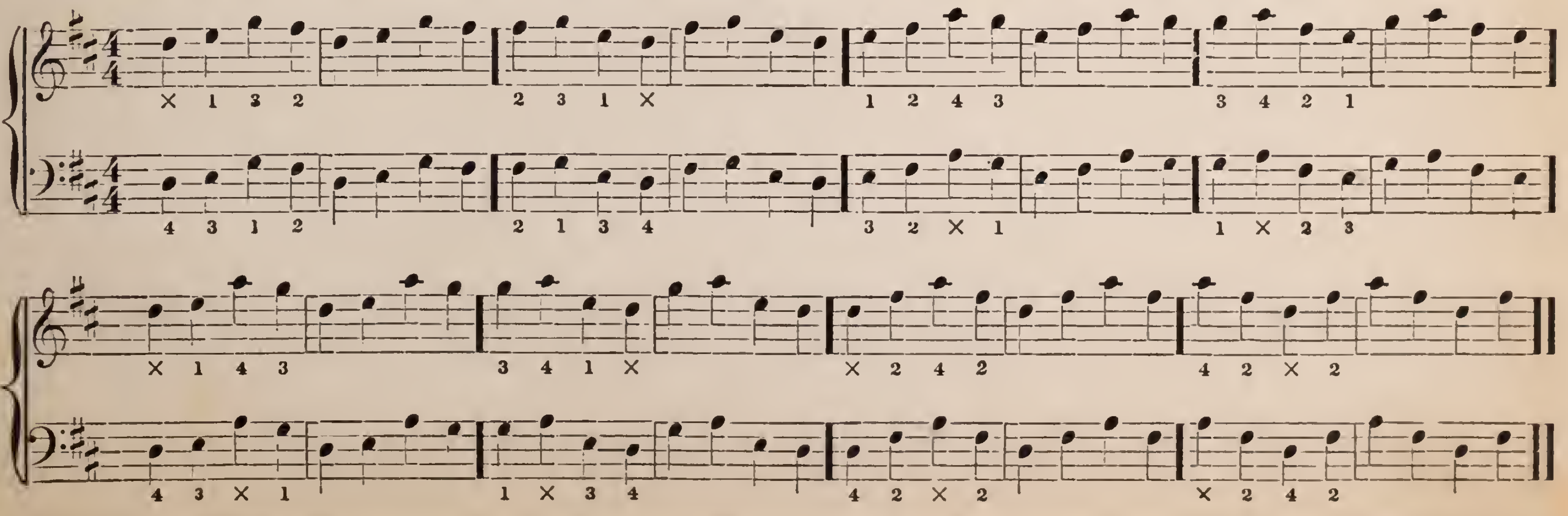
No 26.

Find your place by middle C. Agree with your companion about expression. If you learn the lessons in the book imperfectly, or, more especially, if you seek others out of it that are not suited to you, you will dread to play or sing when asked, and give little or no pleasure when you do.



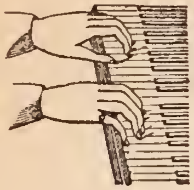
No. 27. Four Finger Exercise.

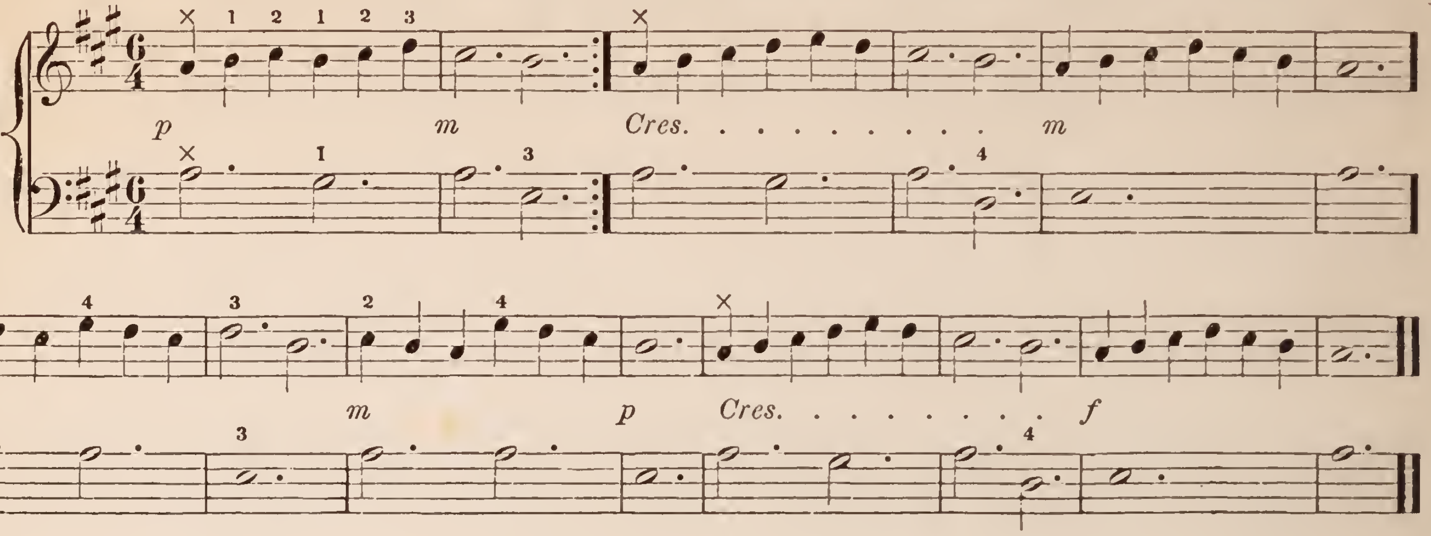
Observe previous directions, especially in regard to the practice of each two measures, until the movement is thoroughly learned.



No. 28. G Sharp. Key Note A.

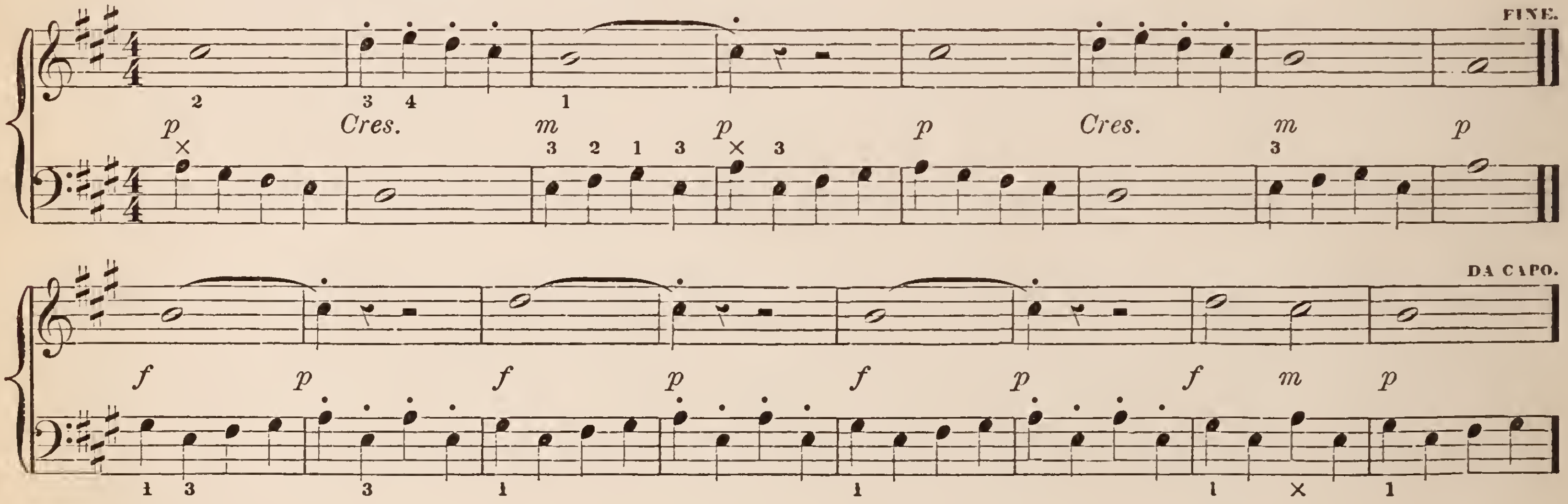
You will now find F sharp, C sharp, and G sharp necessary to make the lesson sound well, and to make the key-note A. Name the tones and intervals the first thing, and think of them as you play. Overcome each difficulty thoroughly, that you may be prepared to meet the next.



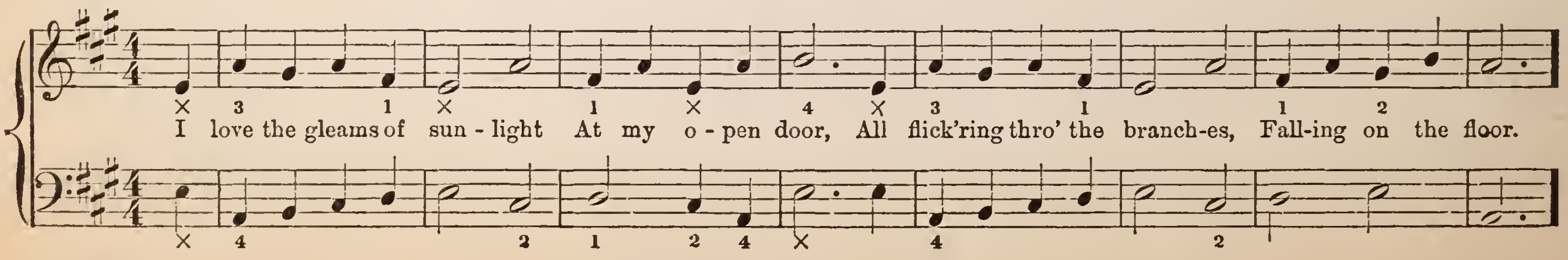


No. 29. Da Capo. Fine. Marcato. Legato.

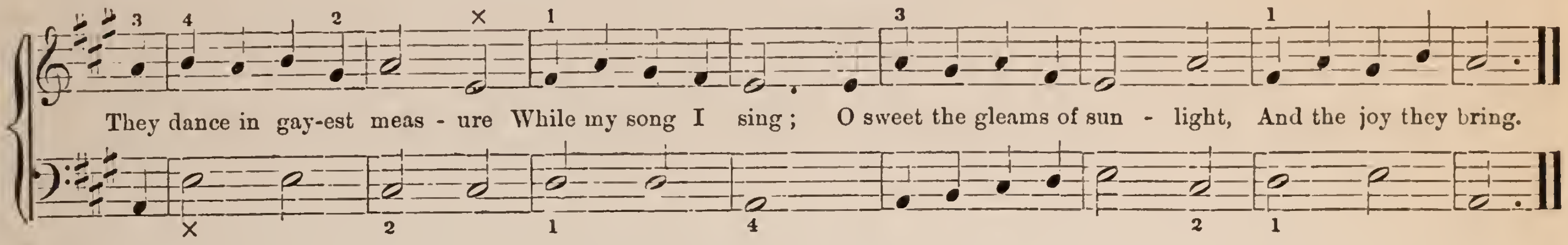
Are you becoming confirmed in a good position of the hands? Remember that playing *fast* is not playing *well.* To read well, look a little ahead of where you are playing, that you may not be taken by surprise.



No. 30. "I LOVE THE GLEAMS OF SUN-LIGHT."


I love the gleams of sun - light At my o - pen door, All flick'ring thro' the branch-es, Fall-ing on the floor.

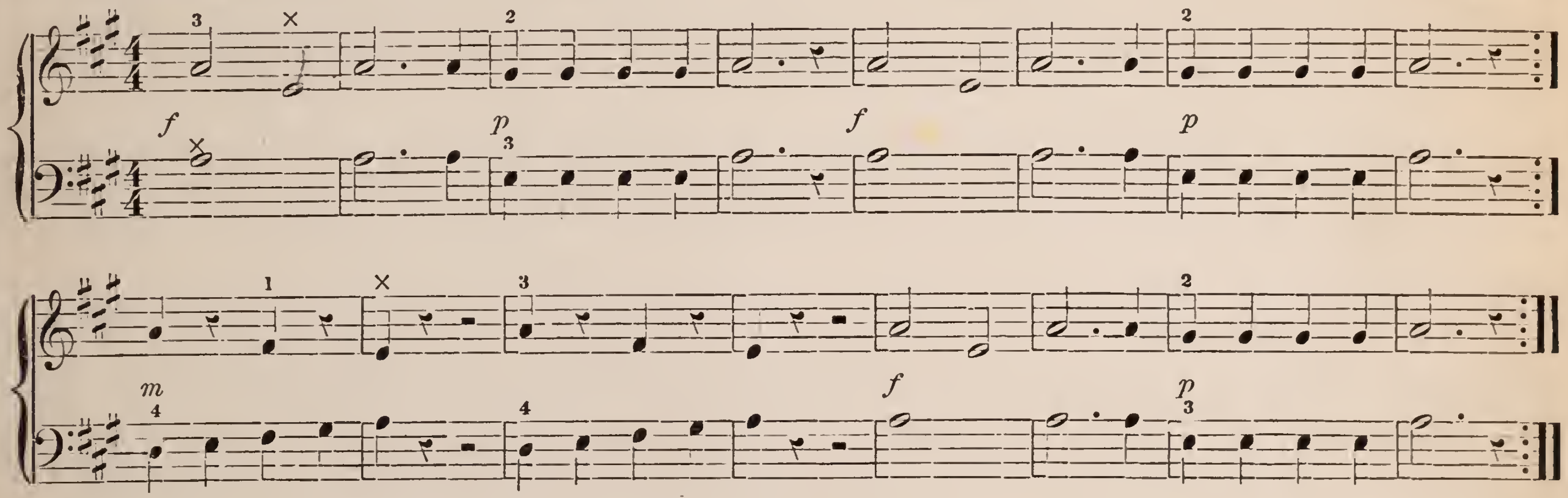
I LOVE THE GLEAMS.—Concluded.


They dance in gay-est meas - ure While my song I sing ; O sweet the gleams of sun - light, And the joy they bring.

No. 31.

THE FOURTH DUET.—Secondo.

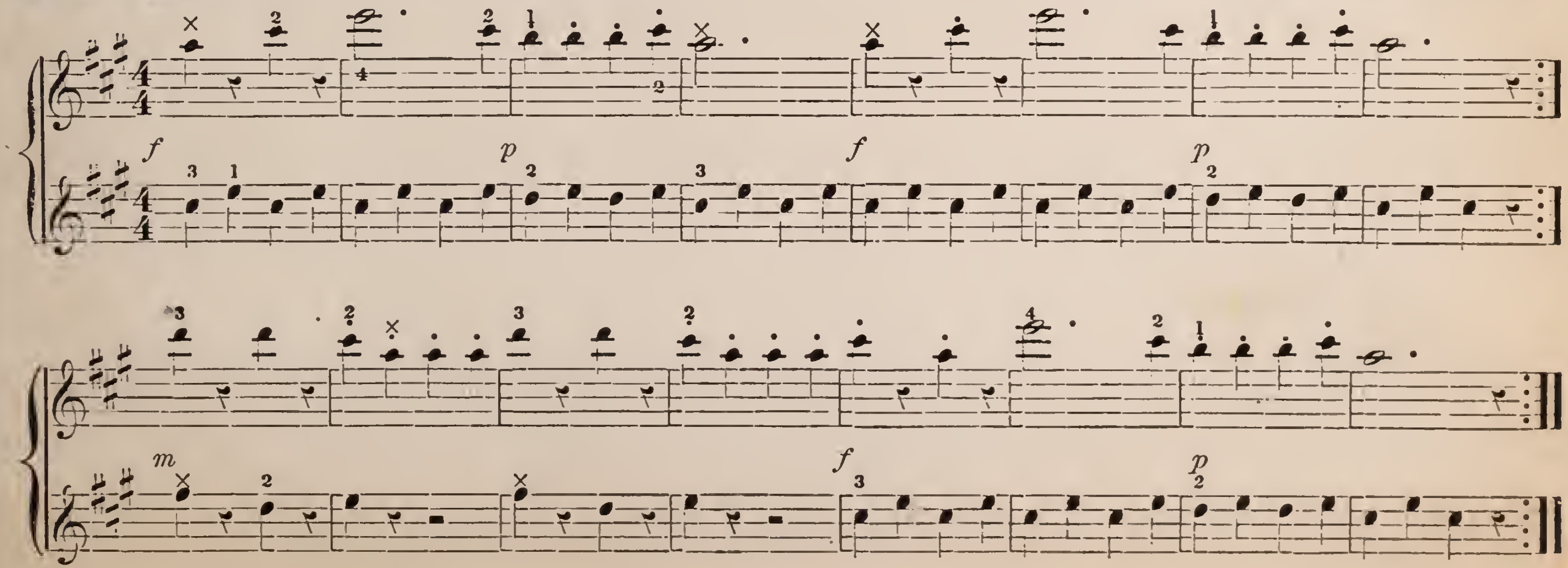
Do not throw the hand up at the rests, but let it stay quietly in its place until it is wanted again. Count promptly until the piece is learned.



No. 32.

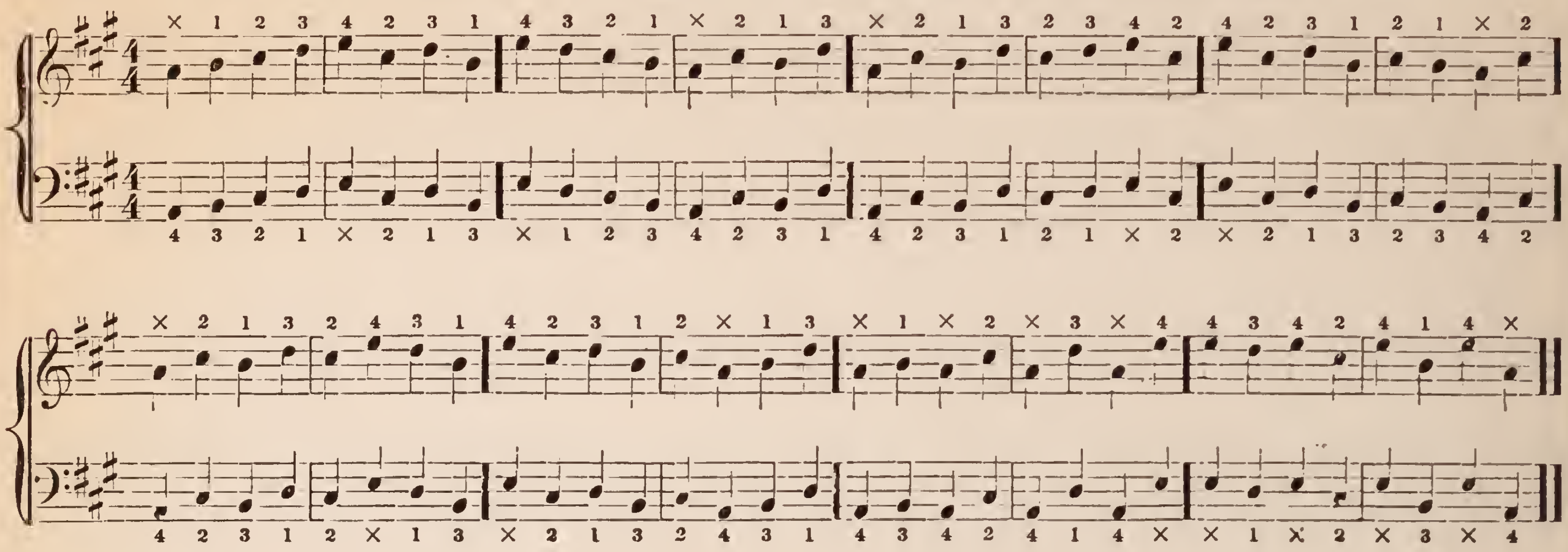
THE FOURTH DUET.—Primo.

Endeavor to keep the time perfectly together. Be careful to take off the finger neatly at notes marked marcato. Are you able more quickly to tell the intervals as they occur in the music, and more readily to adopt the corresponding intervals on the hands? Are your hands assuming, as it were of themselves, the right positions when you place them on the keys?



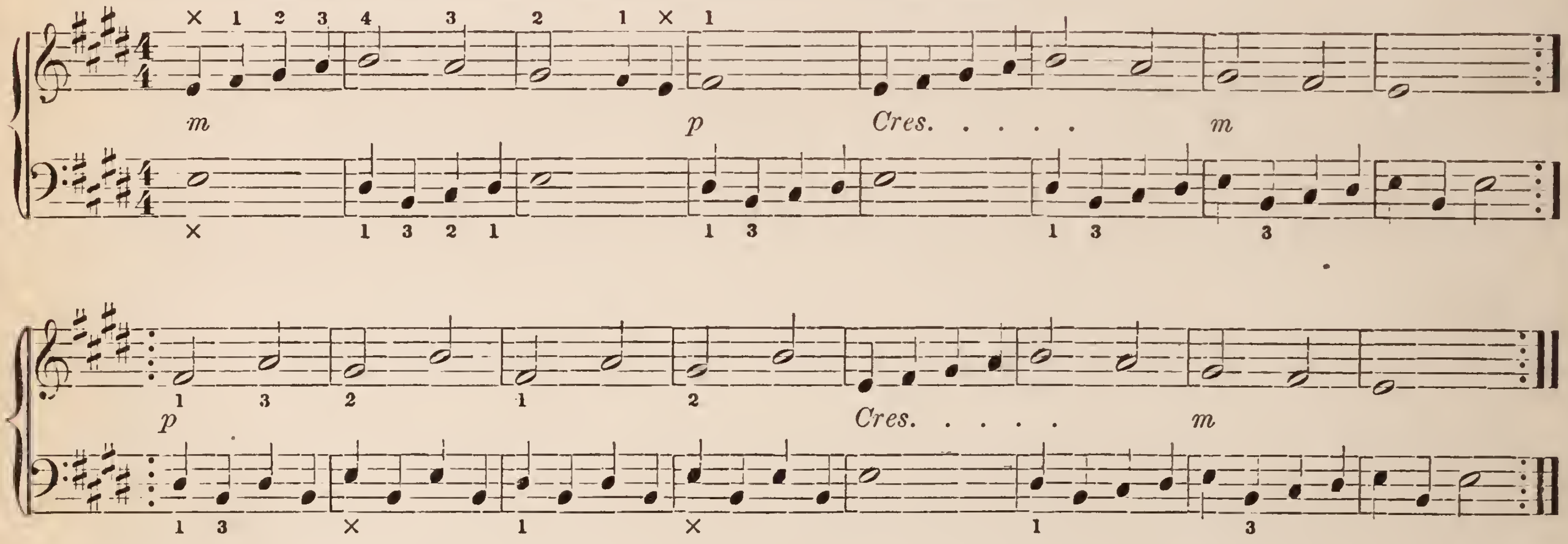
No. 33. Five Finger Exercise.

These exercises are for the fingers what gymnastic and calisthenic exercises are for the arms, and should, like them, be practiced every day, as that is the only way muscular gain can be made. Remember the two measures at a time, over and over again.

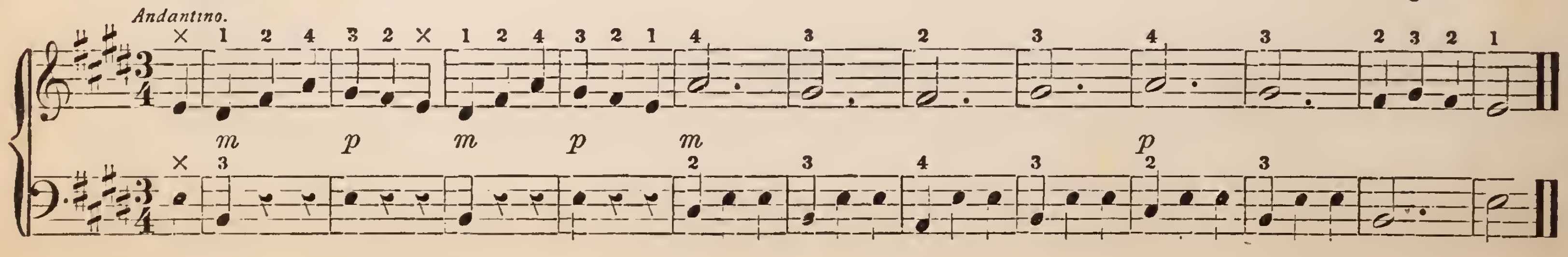


No. 34. D Sharp. Key Note E.

Are the fingers striking like little hammers, and without tipping or moving the hand?

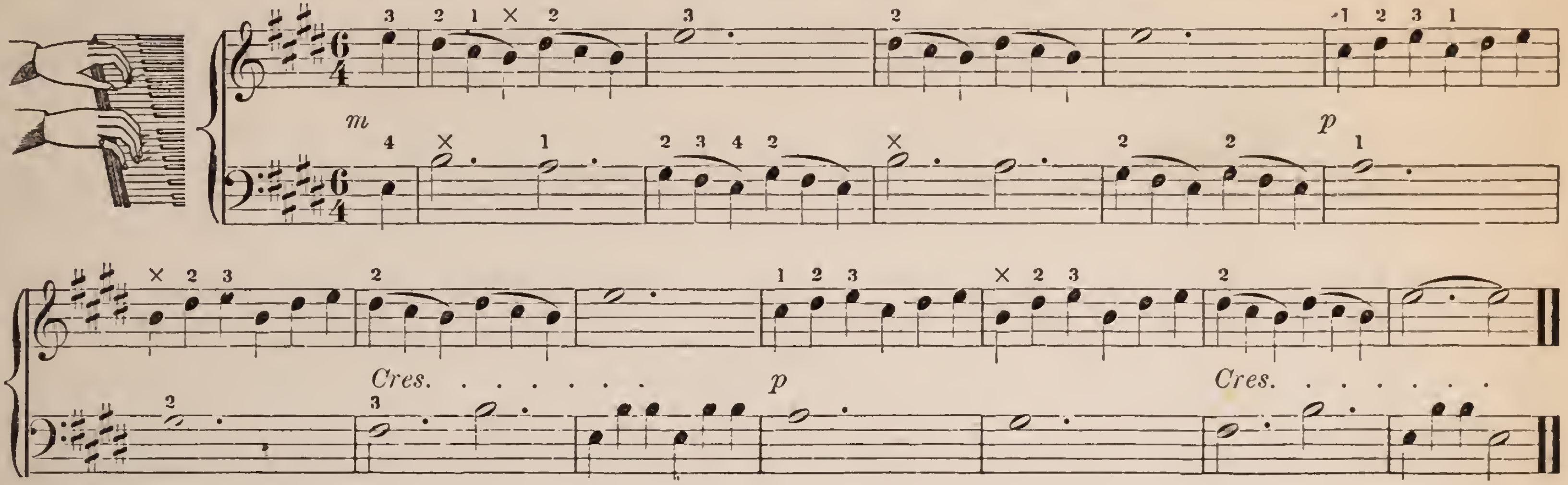


No. 35. When the first finger reaches over the thumb to strike the black key, the thumb should roll a little, so that the hand shall not move at the wrist.



No. 36.

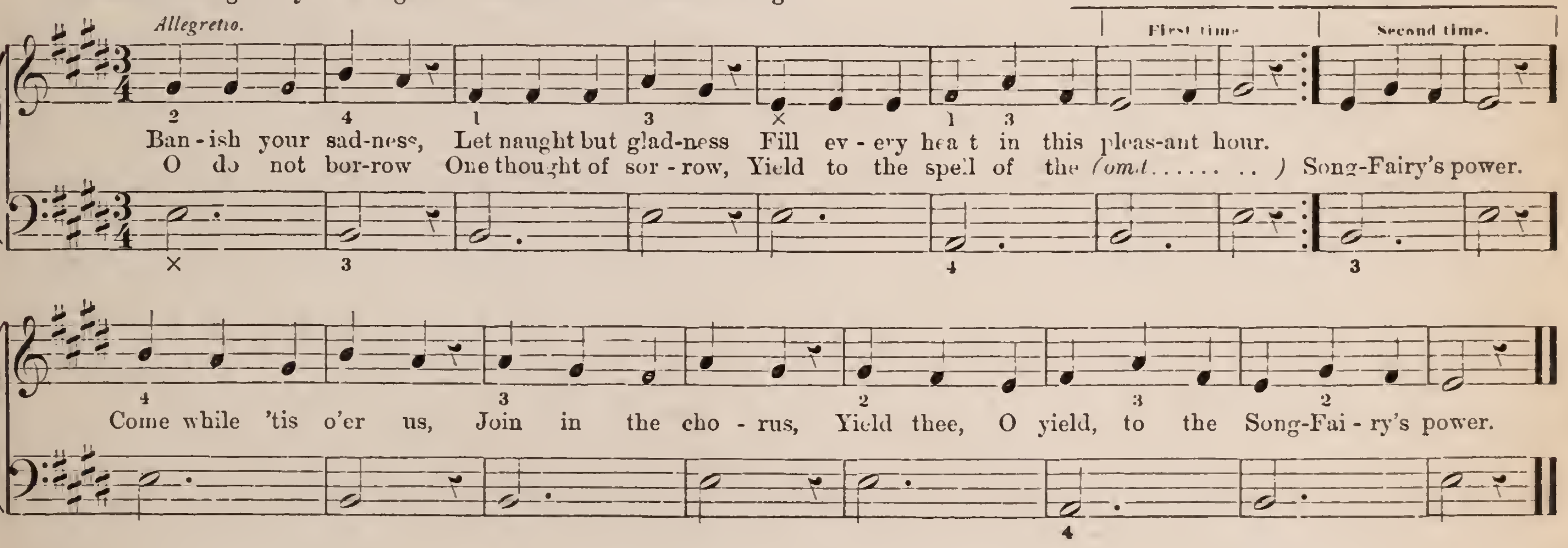
Slow at first—allegretto at last. It will not be perfect until you can play it at least three consecutive times without a mistake. Do not let the fingers bend inward when striking the black keys. Remember that the legato mark indicates closely connected tones.



"BANISH YOUR SADNESS."

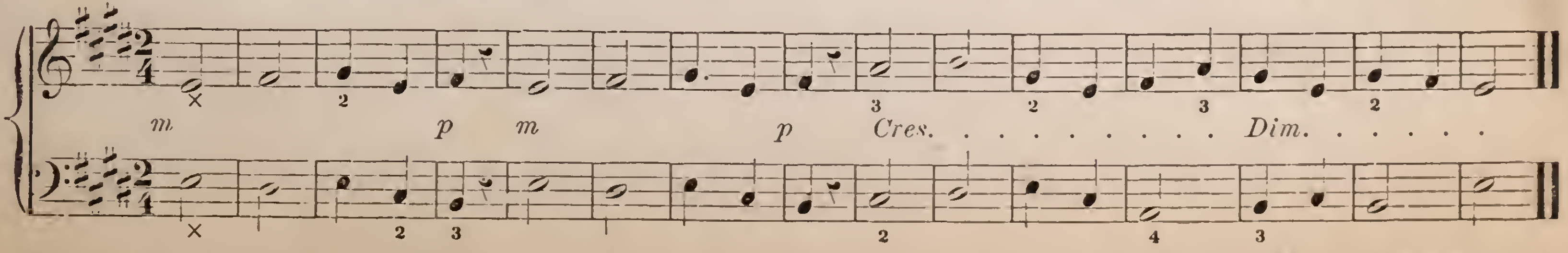
No. 37. First Time and Second Time.

The words will guide you in regard to the first and second endings.


Allegretto.
First time
Second time.
Ban - ish your sad-ness, Let naught but glad-ness Fill ev - ery heart in this pleas-ant hour.
O do not bor-row One thought of sor - row, Yield to the spell of the (omit . . . . . .) Song-Fairy's power.
Come while 'tis o'er us, Join in the cho - rus, Yield thee, O yield, to the Song-Fai - ry's power.

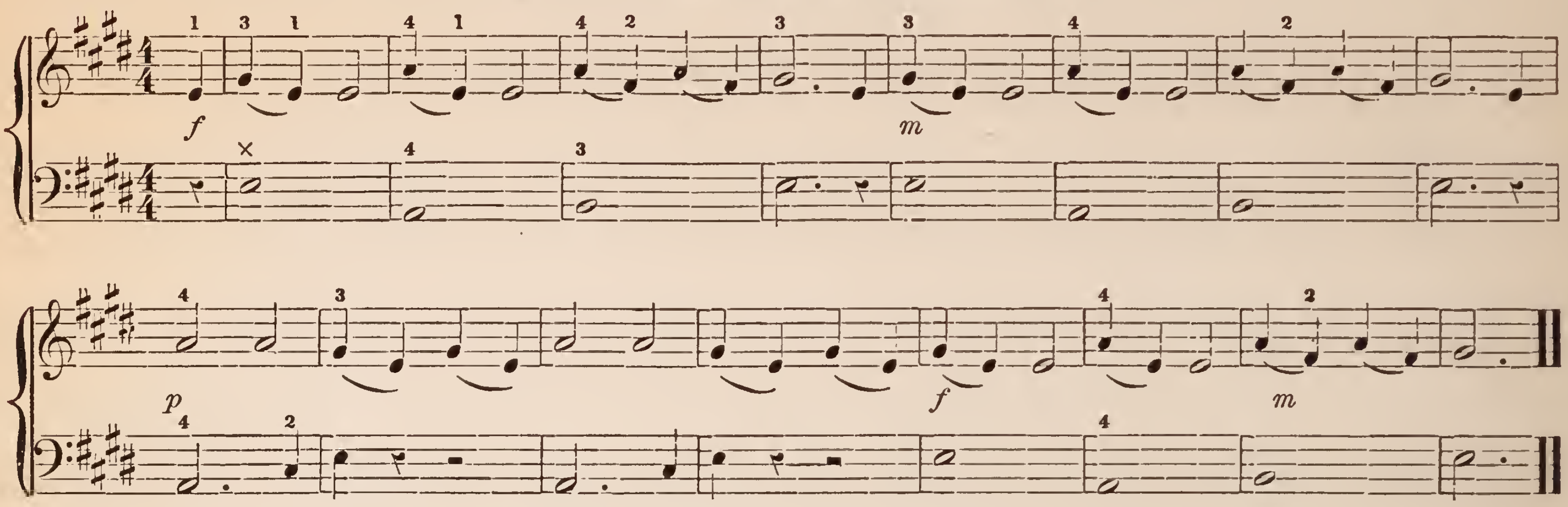
No. 38. Diminuendo, and its Abbreviation.

Do not commence "cres." too loud, nor "dim." too soft. Do not look down to see the key you are going to strike.



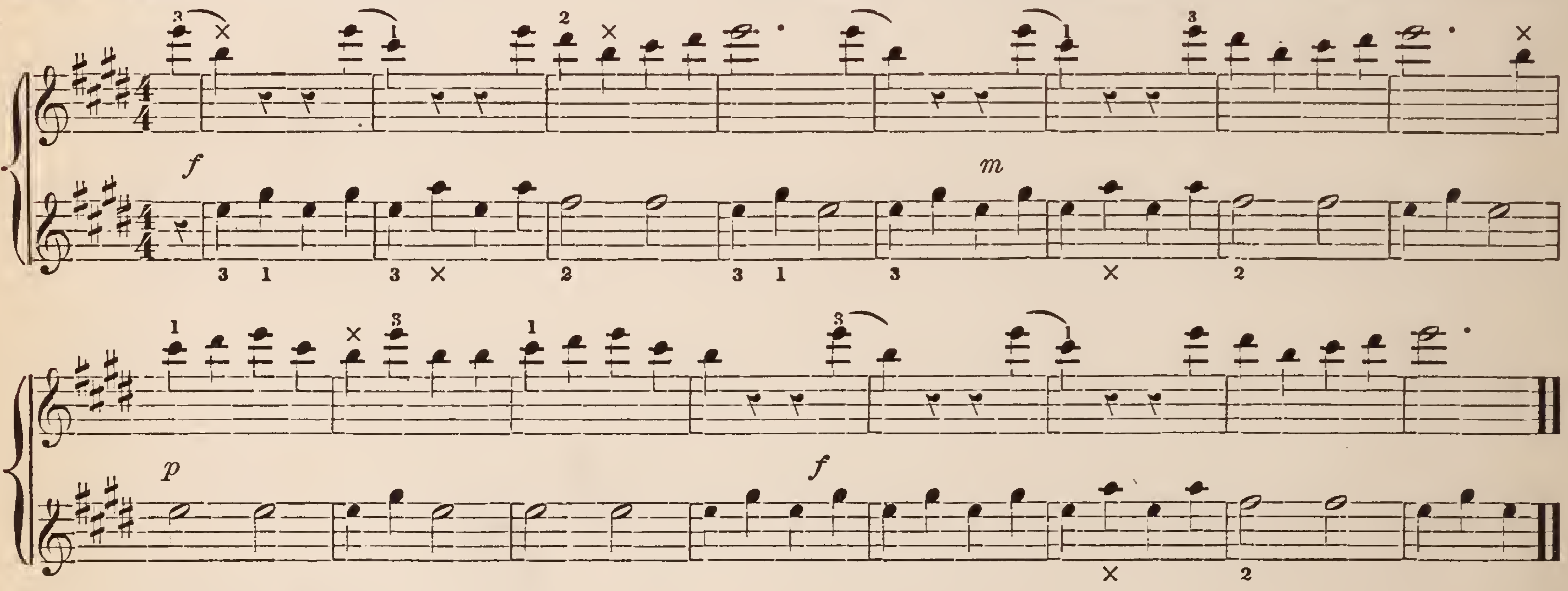
THE FIFTH DUET.—SECONDO.

No. 39. Are you forming the habit of thinking what tones and intervals you make as you play?



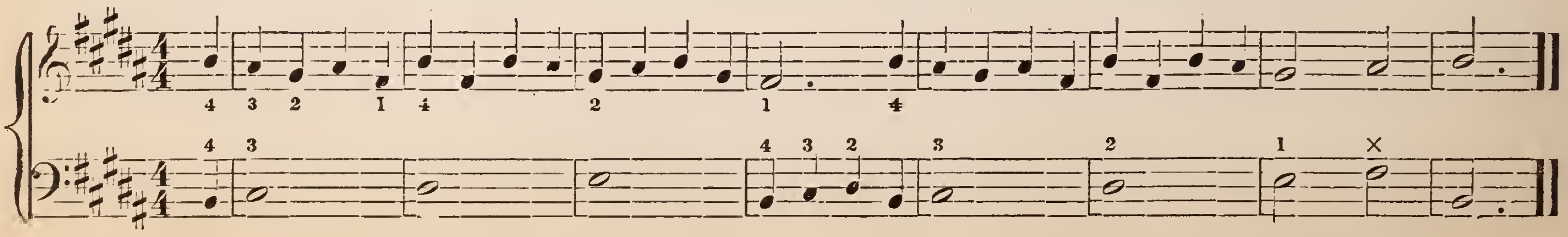
No. 40. THE FIFTH DUET.—PRIMO.

When two notes have a legato mark over or under them, the indication is that the first receives some accent—that the two tones are connected as much as possible, and that the last is left lightly and neatly. You perceive that this breaks in upon the natural accent of the measure; but that is often set aside for higher expressions. The left hand moves steadily.



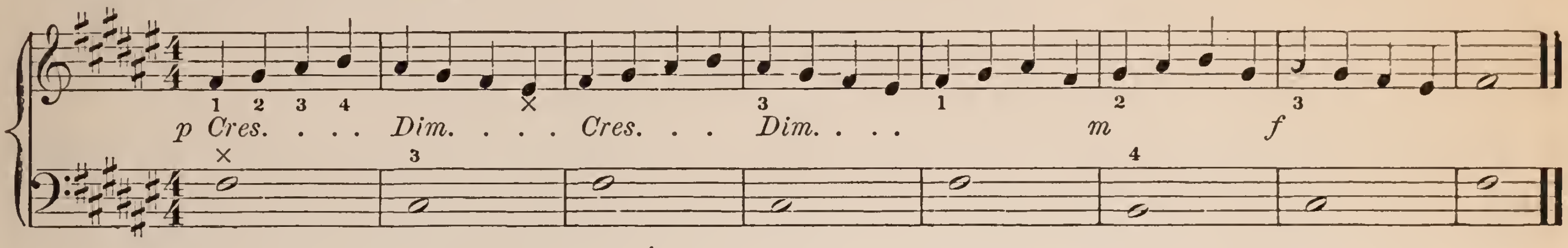
No. 41. A Sharp. Key Note. B.

Give the expression according to your own taste. Try both loud and soft for an ending, and see which you like best.



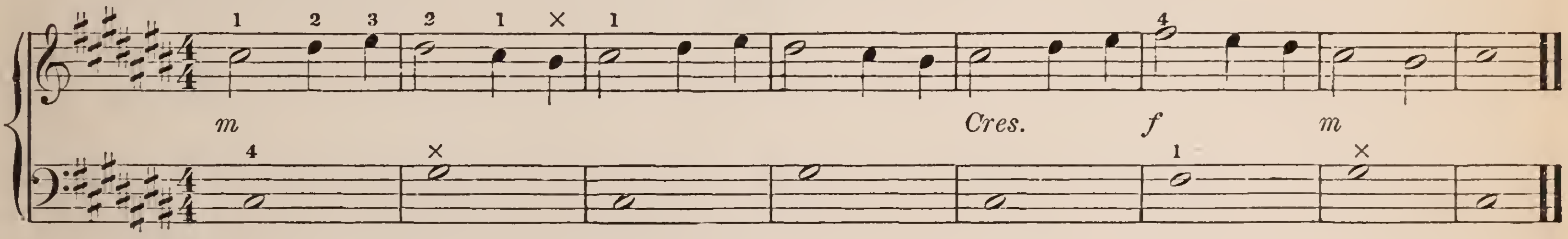
No. 42. E Sharp. Key Note F Sharp.

Observe that E sharp is the same as F.



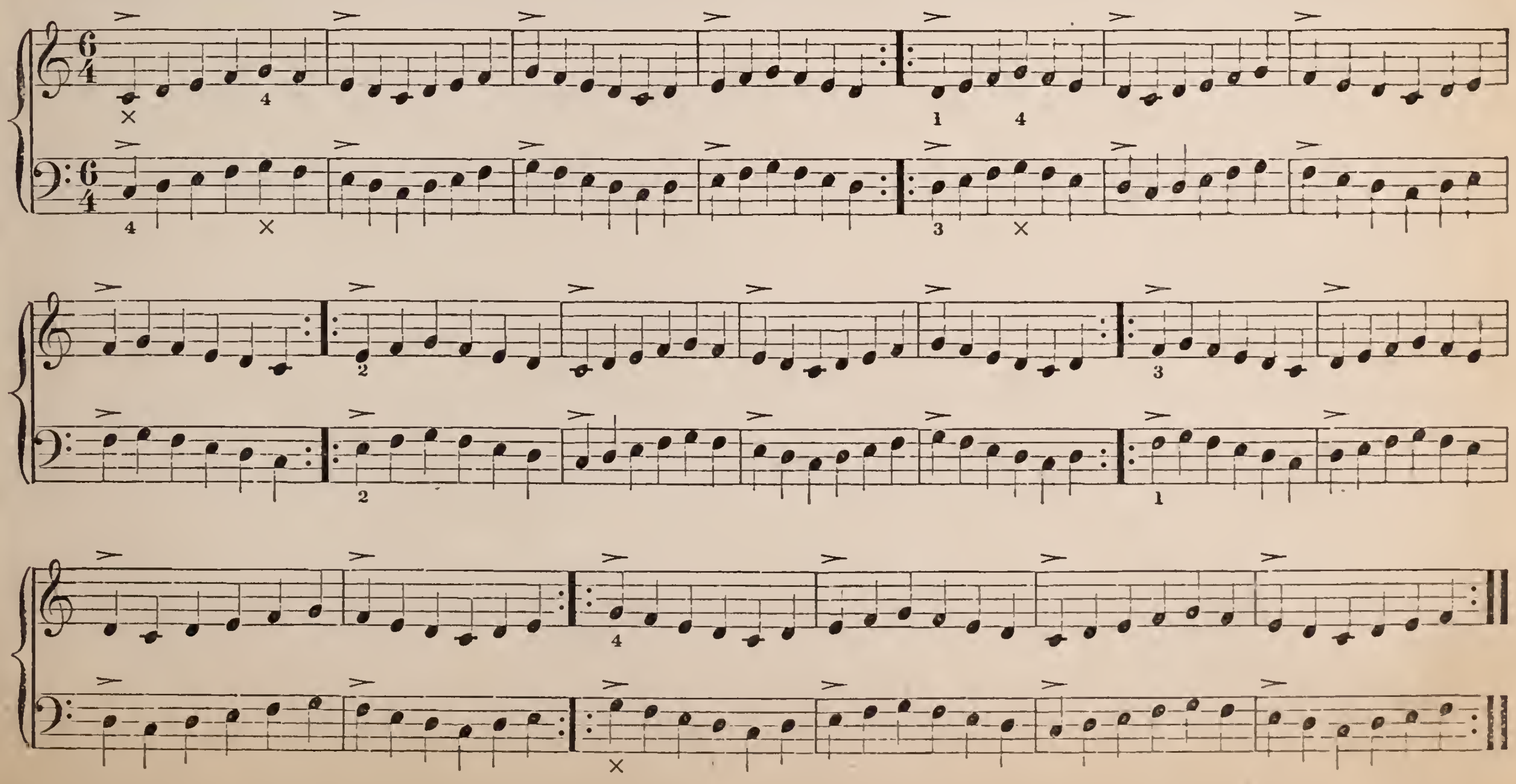
No. 43. B Sharp. Key Note C Sharp.

Observe that B sharp is the same as C. Every tone is a half-step higher than if the key-note were C.



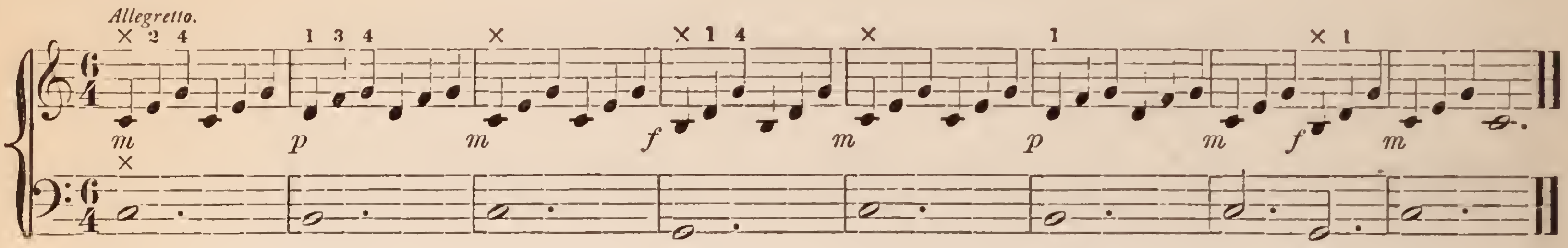
No. 44. Five Finger Exercise with Accents.

Each four measures here forms the section to be repeated. Let the work be done faithfully and you will have your reward.

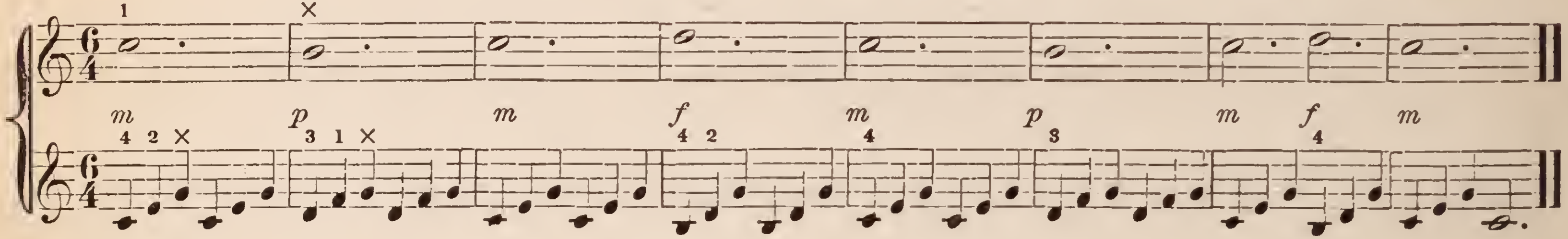


No. 45. Key Note C. The Interval of the Sixth. Allegretto.

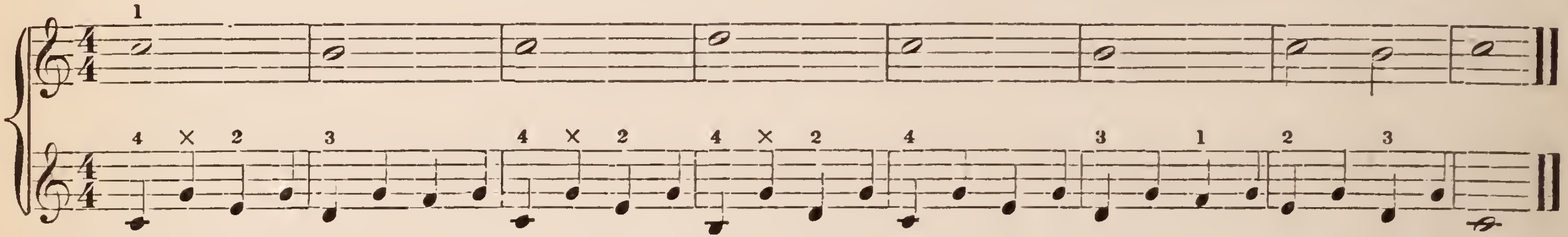
We commence again with our first key. Can you play any of the preceding lessons without a mistake? It will be unwise to go on until you can.



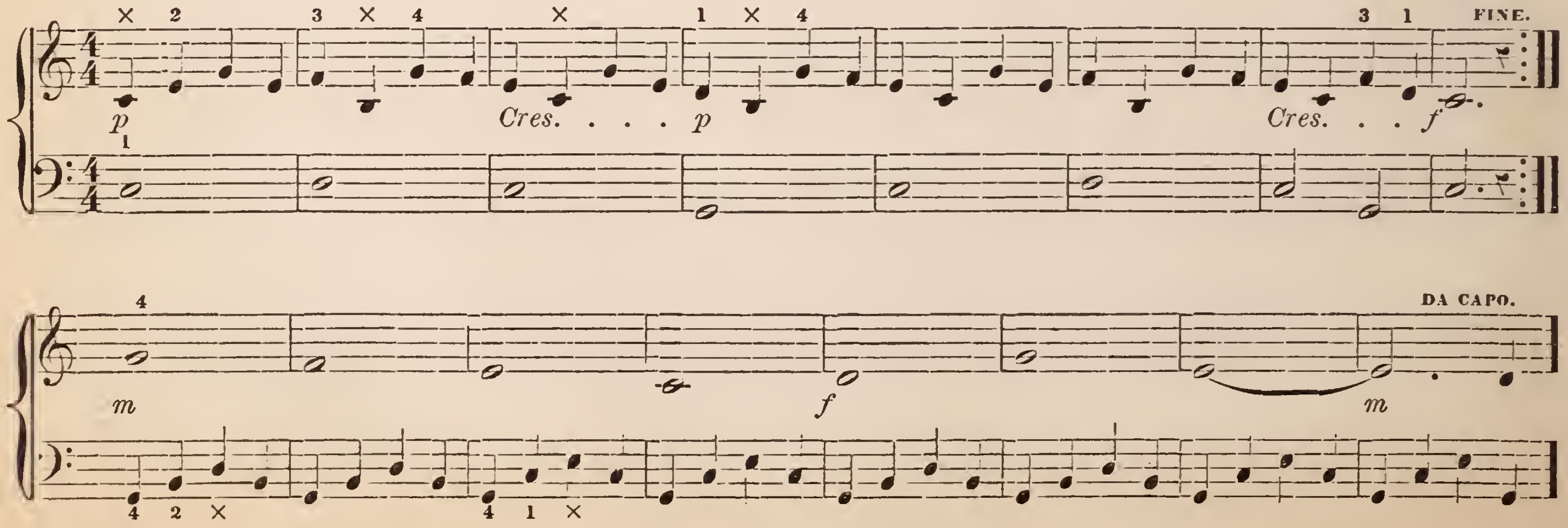
No. 46. You observe that in these lessons there is a new interval (the sixth), and that the fingers must be a little extended to reach it.



No. 47. This is an important movement. Become perfectly familiar with it. Try various ways of applying the dynamic degrees.



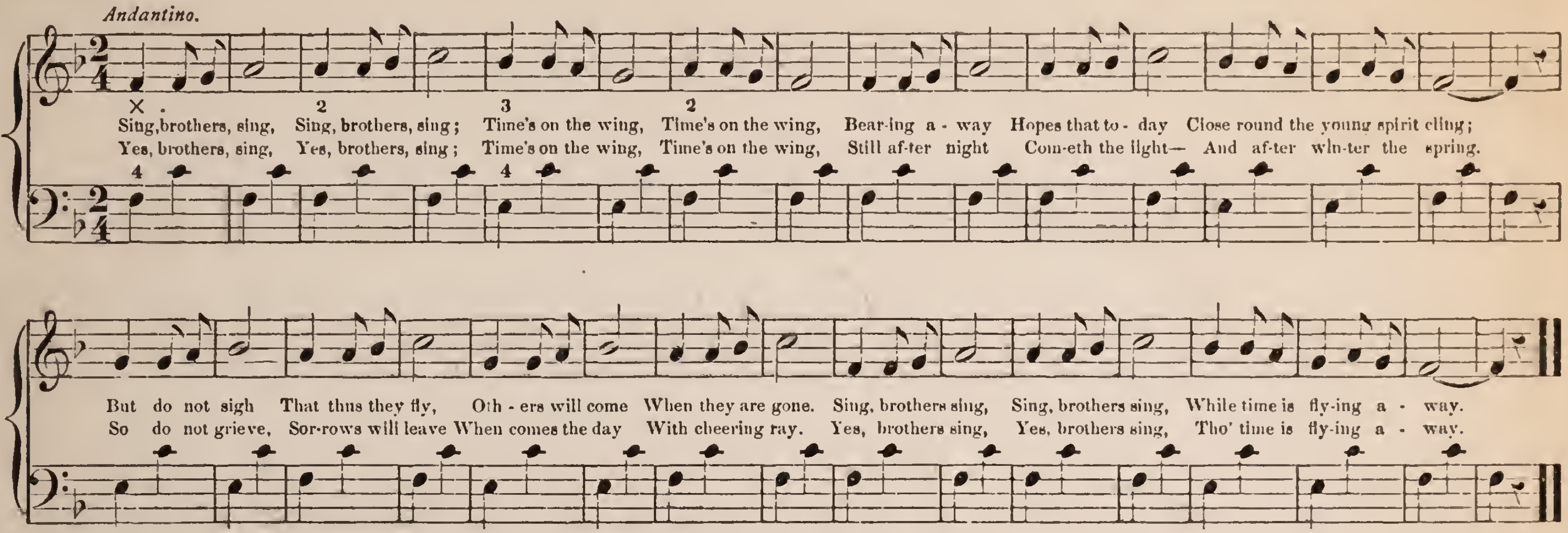
No. 48. It will be necessary to become so familiar with this sixth that you will not only recognize it at a glance, but that the hands will play it accurately without the aid of the eyes.



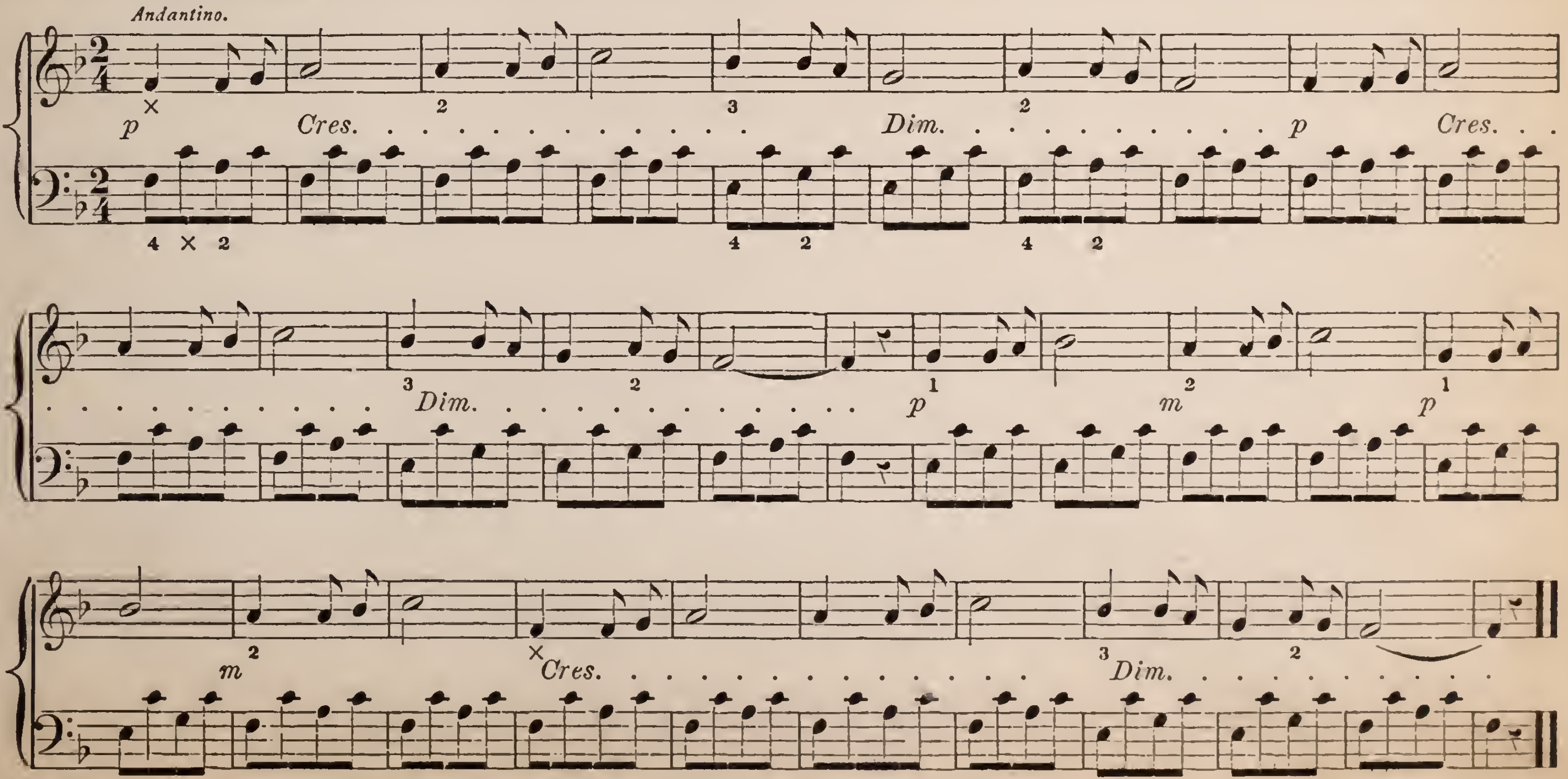
"SING, BROTHERS, SING!"

No. 49. B Flat. Key Note F. Andantino. Eighth Notes.

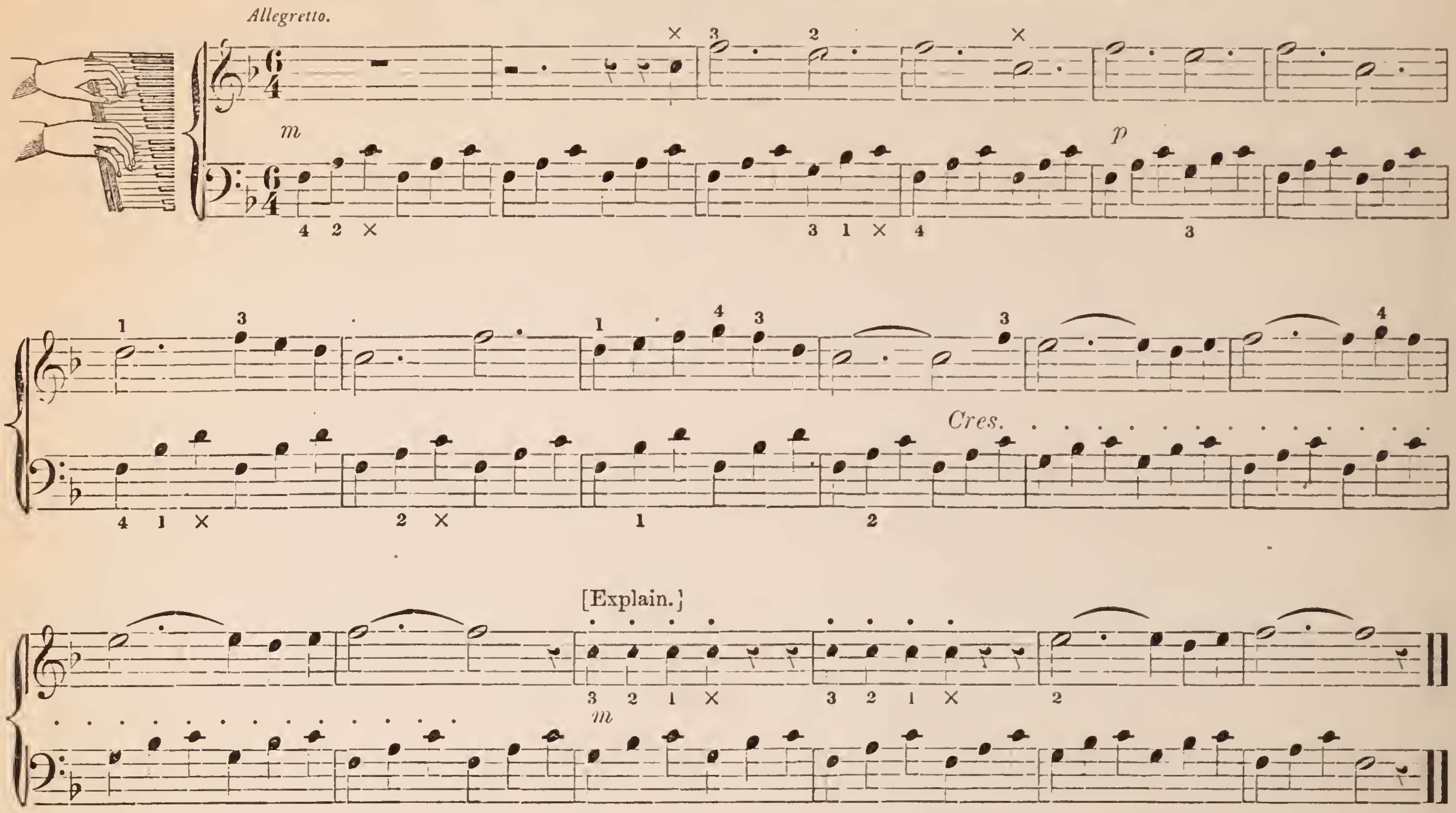
Do not prolong the counts in a singing tone. Speak them promptly. Try to play the sixths in the base neatly and accurately, without looking down.


Andantino.
Sing, brothers, sing, Sing, brothers, sing; Time's on the wing, Time's on the wing, Bear-ing a - way Hopes that to - day Close round the young spirit cling;
Yes, brothers, sing, Yes, brothers, sing; Time's on the wing, Time's on the wing, Still af-ter night Com-eth the light— And af-ter win-ter the spring.
But do not sigh That thus they fly, Oth - ers will come When they are gone. Sing, brothers sing, Sing, brothers sing, While time is fly-ing a - way.
So do not grieve, Sor-rows will leave When comes the day With cheering ray. Yes, brothers sing, Yes, brothers sing, Tho' time is fly-ing a - way.

No. 50. If you have formed good habits, your left hand will be very quiet in this lesson. Notice that the eighth notes do not all look alike. Do not begin the crescendos too loud, nor the diminuendos too soft.

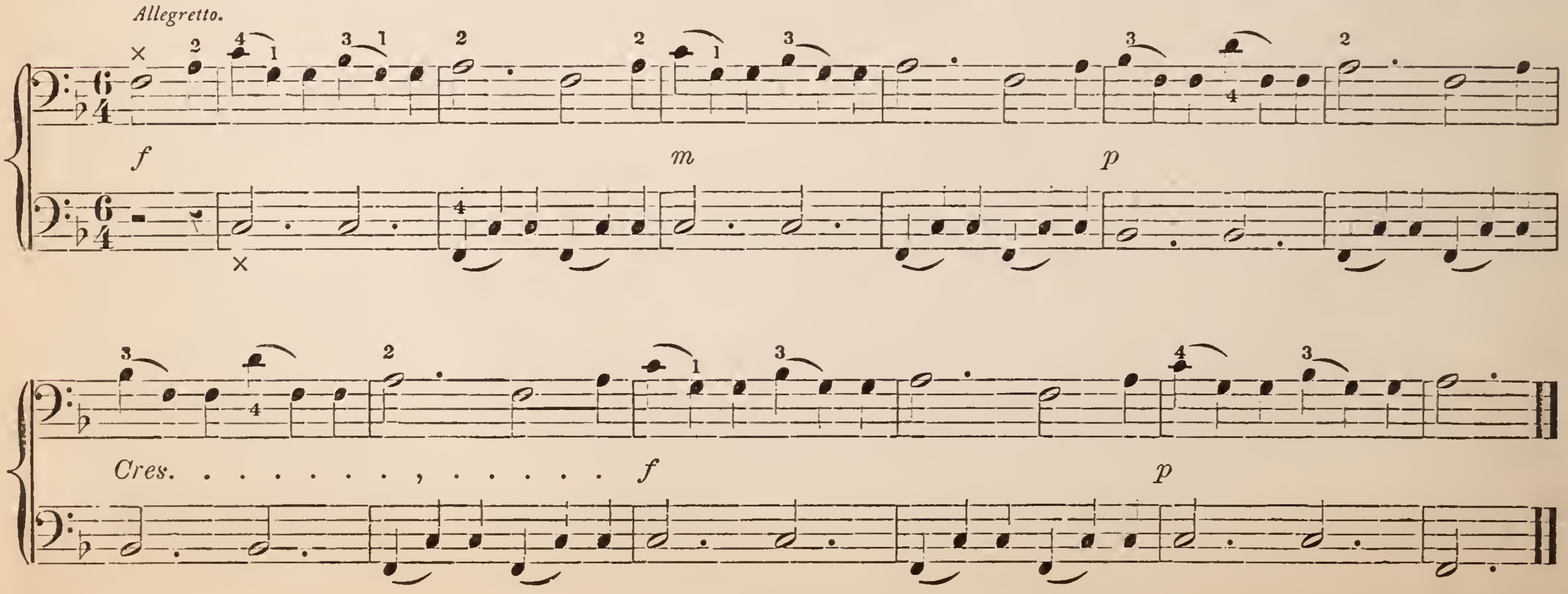


No 51. Remember to review the number of lessons that your teacher gives you, leaving off one as you learn one.



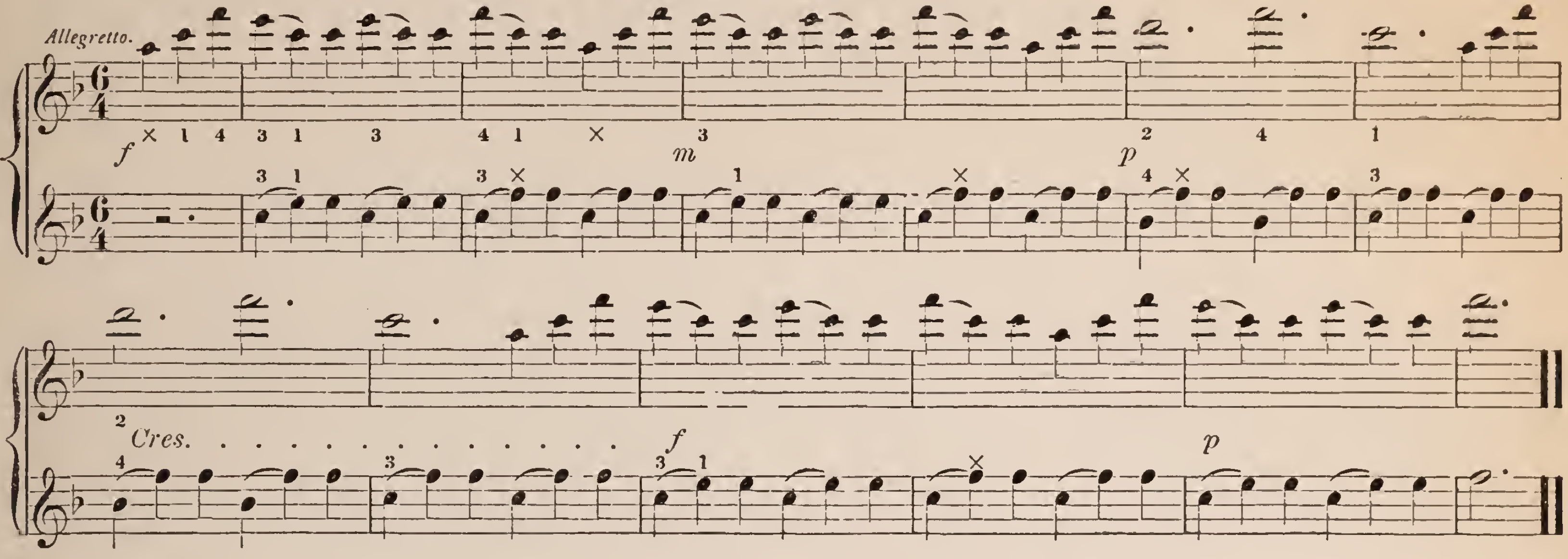
No. 52. THE SIXTH DUET.—Secondo.

Accent and connect according to the legato marks. See that no bad habit, with regard to position, is quietly fastening itself upon you.



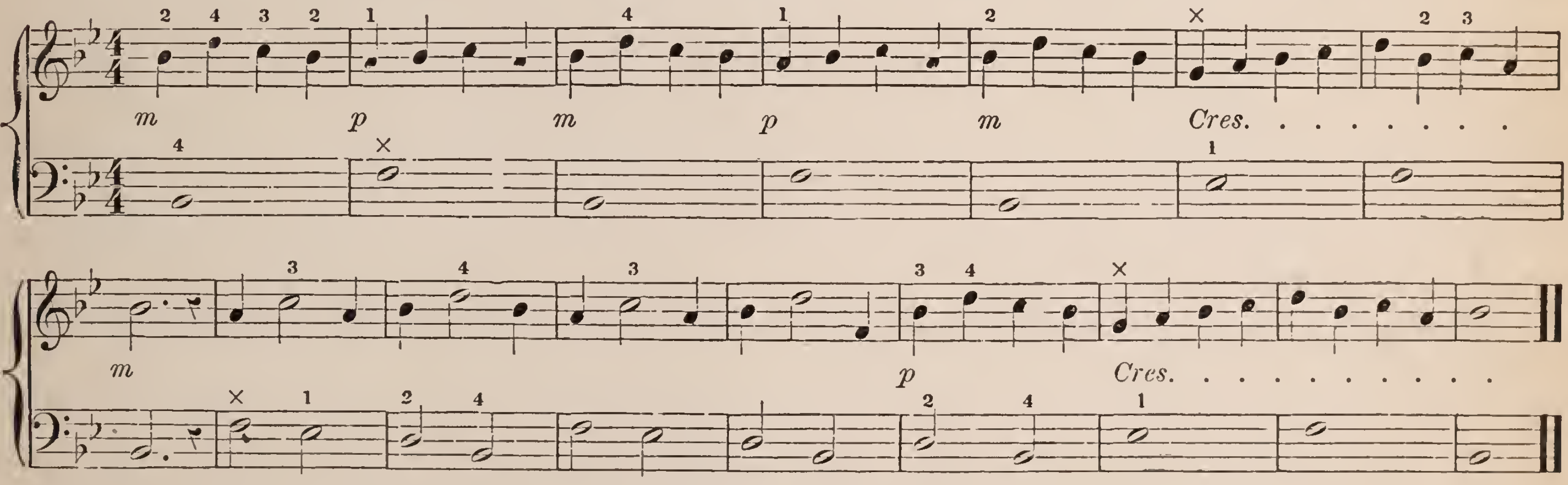
THE SIXTH DUET.—Primo.

No. 53. Make yourself familiar with distinguishing the added lines and spaces quickly. Keep the fingers properly curved.



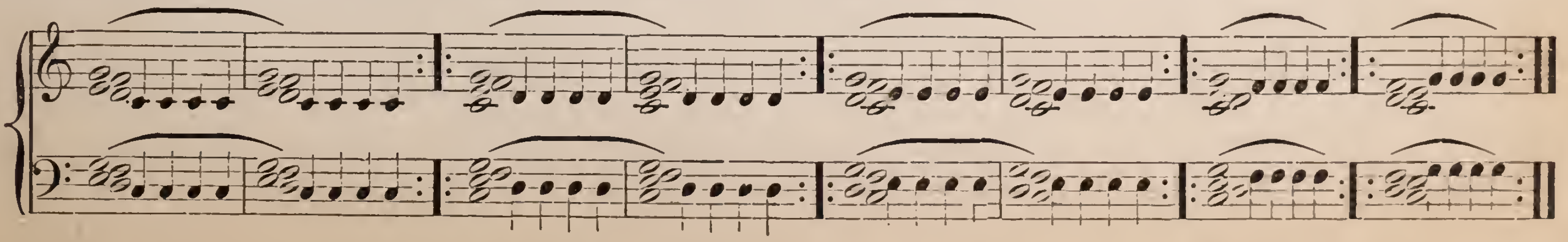
No. 54. E Flat. Key Note B Flat. Syncopation.

Observe the accent required by the syncopation. You perceive that accents sometimes fall on parts of the measure usually unaccented.



No. 55. Five Finger Exercise. All the Fingers but one held down.

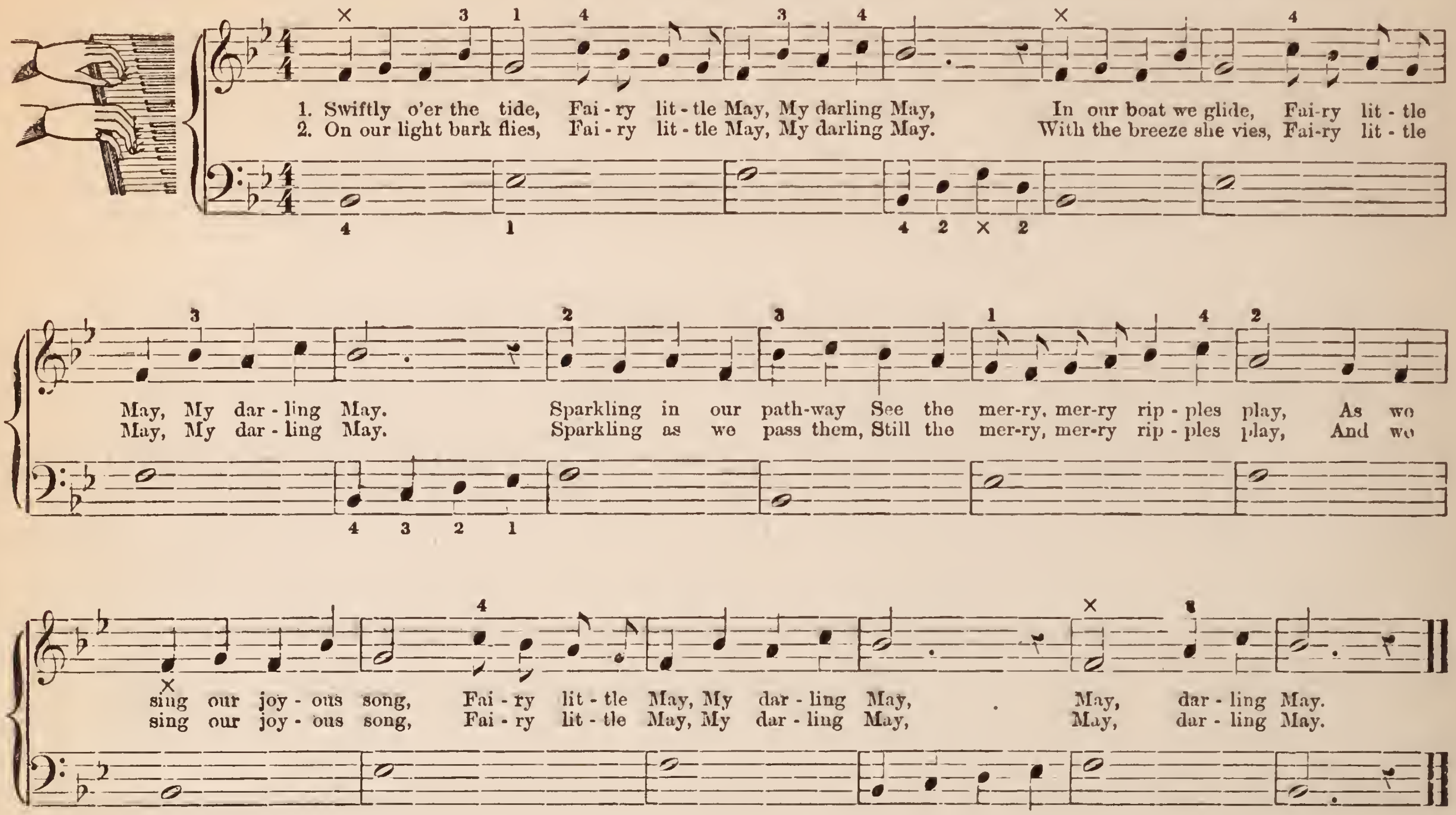
After the fingers that hold the notes are placed, do not raise them for each repetition of the exercise, but hold them down till the close. Each two measures should be practiced until the fingers begin to grow tired, and no longer.



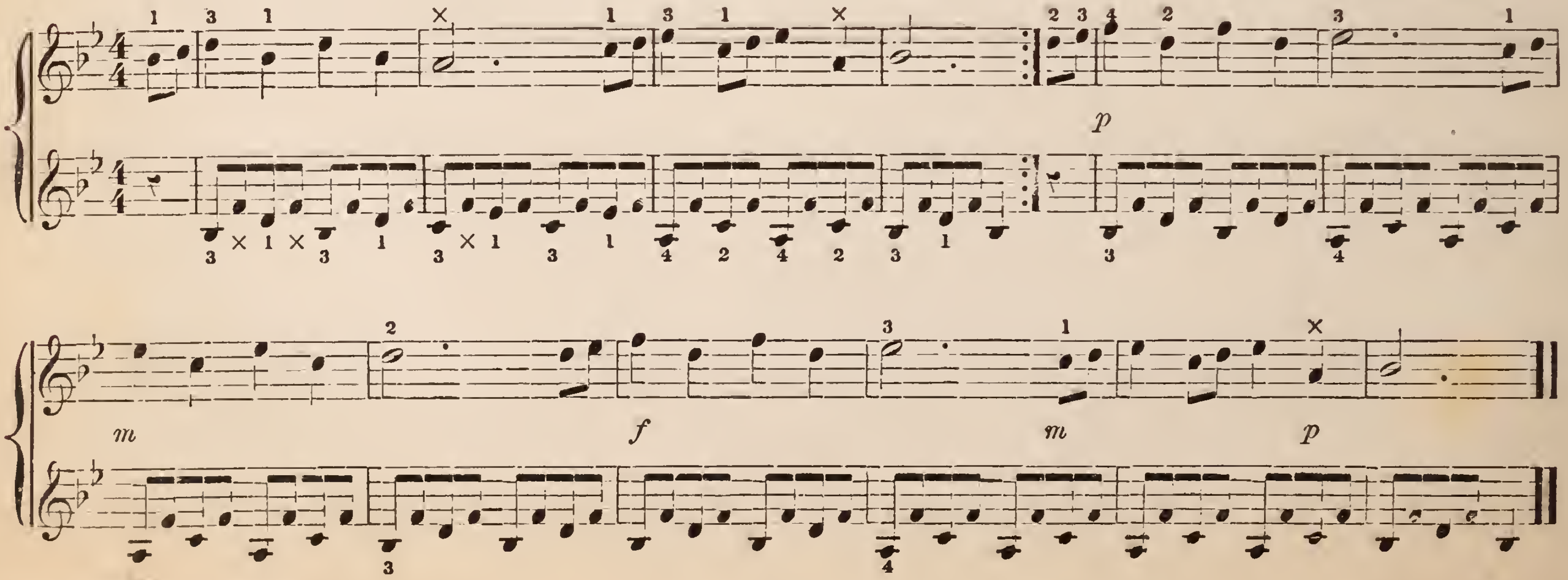
No. 56.

"SWIFTLY O'ER THE TIDE."

Practice as carefully and diligently as if your teacher's eyes were upon you. He can only guide and aid you—he cannot learn for you.

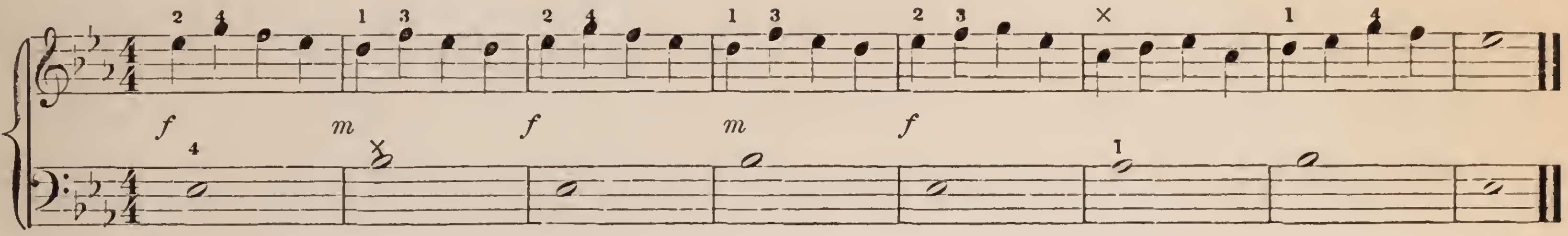

1. Swiftly o'er the tide, Fai-ry lit-tle May, My darling May, In our boat we glide, Fai-ry lit-tle May, My dar-ling May. Sparkling in our path-way See the mer-ry, mer-ry rip-ples play, As we sing our joy-ous song, Fai-ry lit-tle May, My dar-ling May, May, dar-ling May.
2. On our light bark flies, Fai-ry lit-tle May, My darling May. With the breeze she vies, Fai-ry lit-tle May, My dar-ling May. Sparkling as we pass them, Still the mer-ry, mer-ry rip-ples play, And we sing our joy-ous song, Fai-ry lit-tle May, My dar-ling May, May, dar-ling May.

No. 57. Do not allow yourself in any unusual motion or grimace when you happen to make a mistake. Preserve your self-possession.

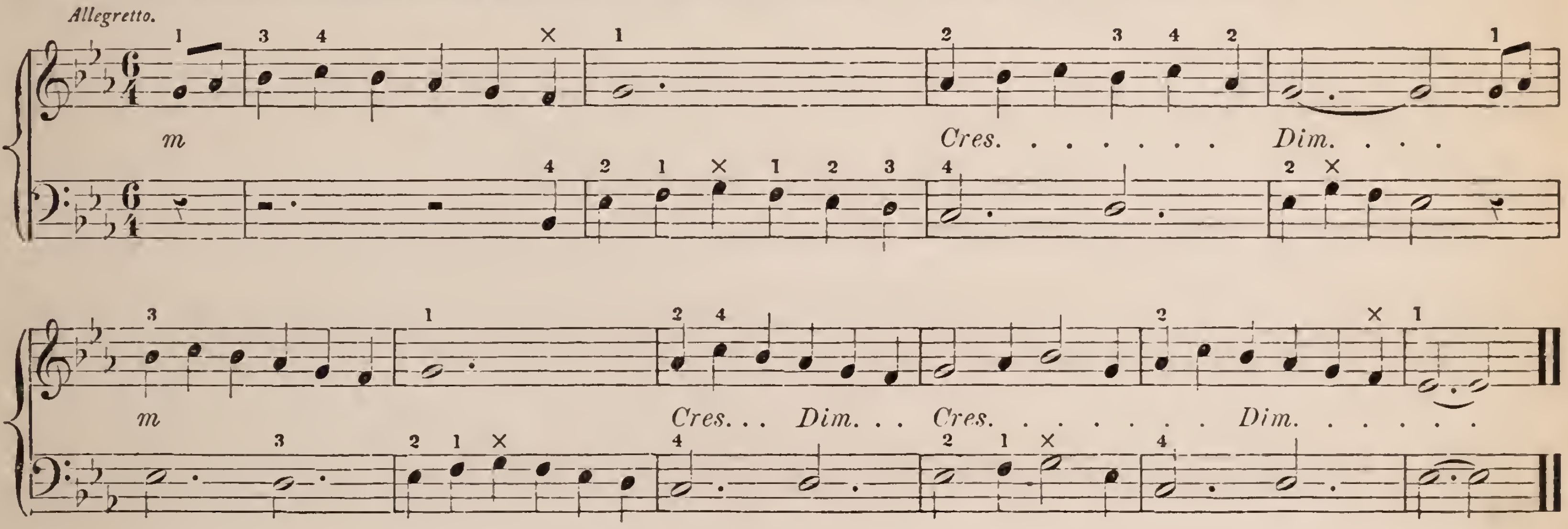


No. 58. A Flat. Key Note E Flat.

Overcome the new difficulties thoroughly. Do not forget to keep the key and the intervals in mind.

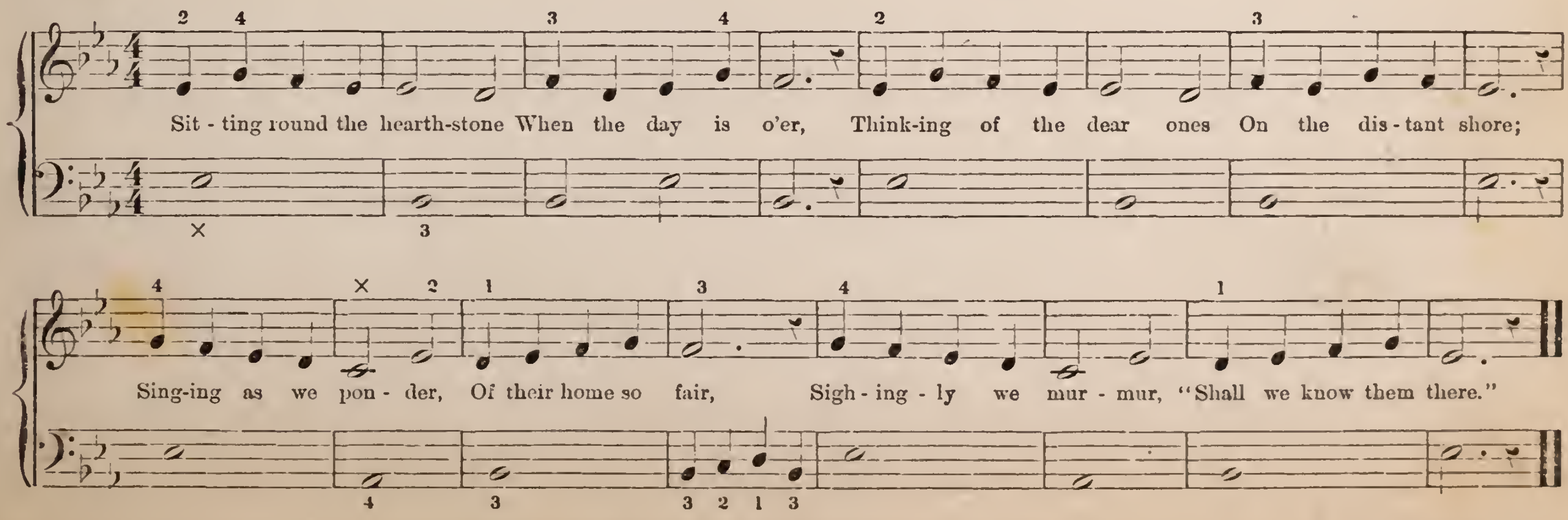


No. 59. You will never become a good player without being a correct timist. Counting aloud will help you in this.



"SITTING ROUND THE HEARTH-STONE."

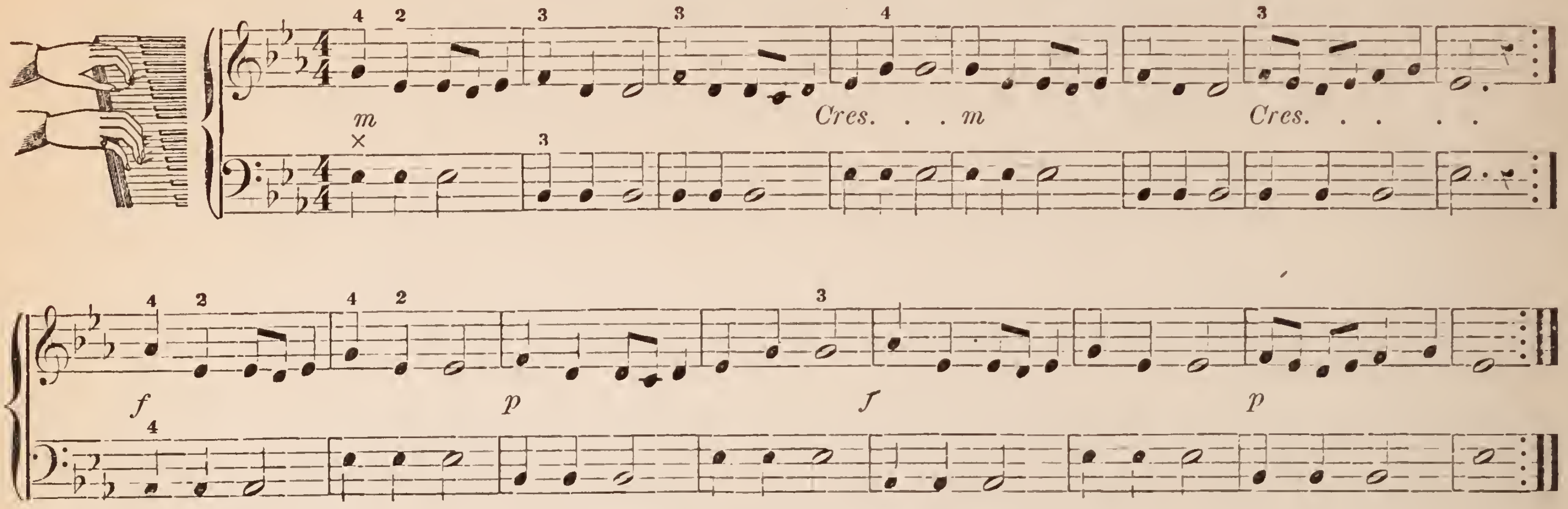
No. 60.


Sit - ting round the hearth-stone When the day is o'er, Think-ing of the dear ones On the dis - tant shore;
Sing-ing as we pon - der, Of their home so fair, Sigh - ing - ly we mur - mur, "Shall we know them there."

No. 61.

THE SEVENTH DUET.—SECONDO.

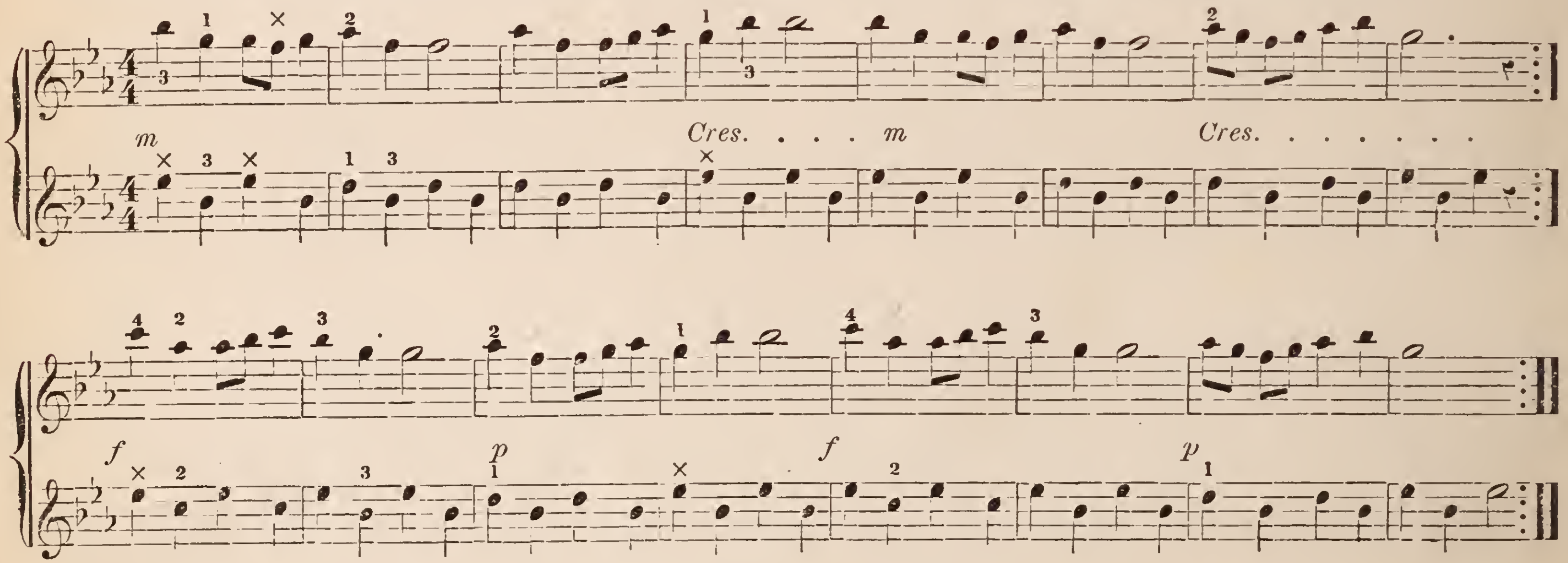
When you have learned to play your lesson through without mistakes, you are then just ready to practice it with most profit.



No. 62.

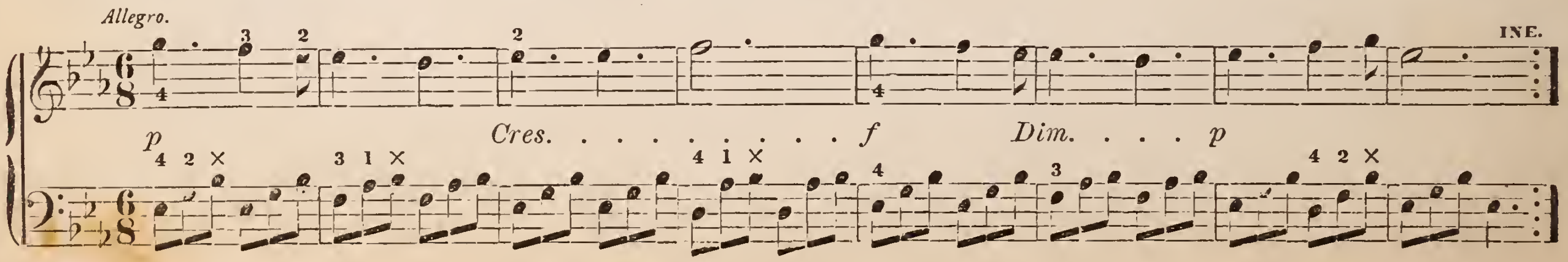
THE SEVENTH DUET.—PRIMO.

Remember you are to learn to make a *correct* player. That is *your* part of the work. The fast playing will come of itself.

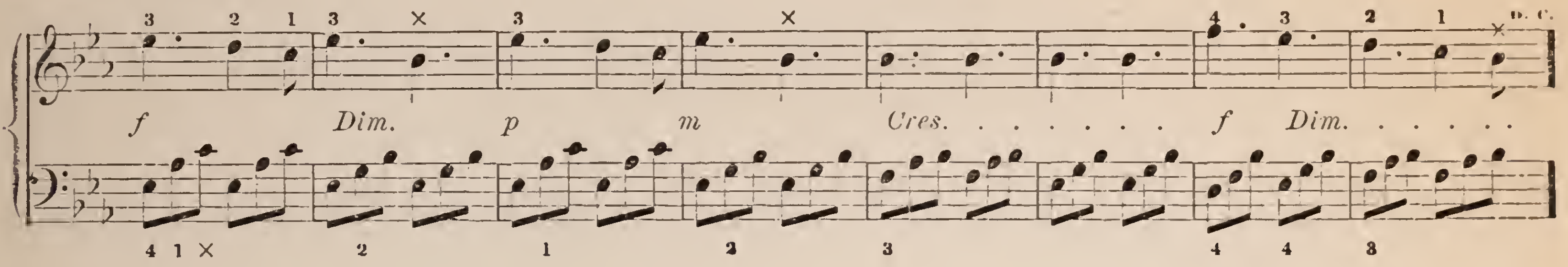


No. 63. Varieties of Measure. Dotted Quarter Note.

It is hoped that you will find the pieces here attractive enough to yourself and your friends, to prevent you urging your teacher out of the regular course to get other music. You can count six in this measure, or two.

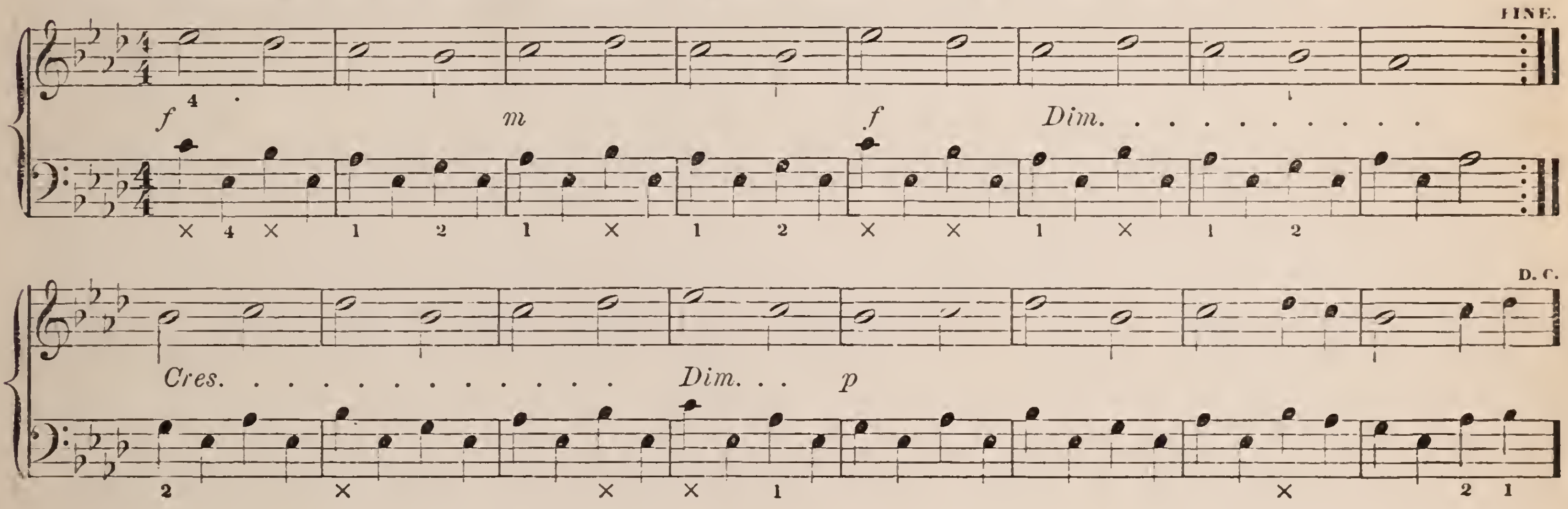


No. 63. Concluded.



No. 64. D Flat. Key Note A Flat.

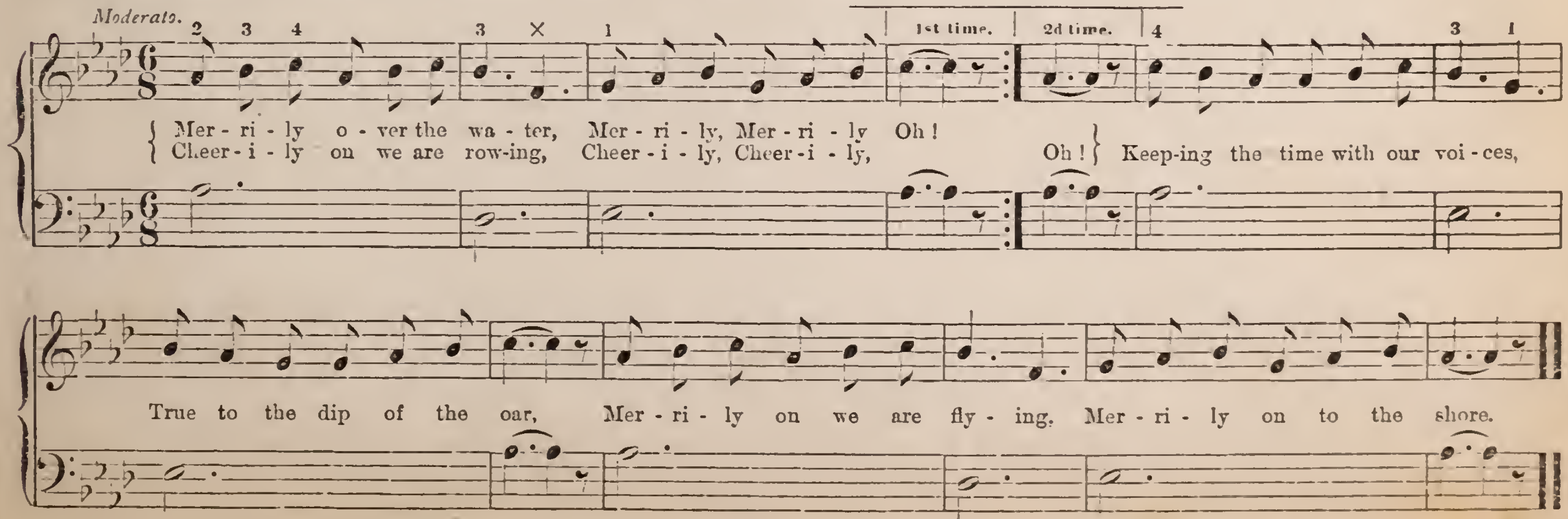
Keep both hands well over the black keys. Remember that the expression is just as important as the time and tune.



"MERRILY OVER THE WATER."

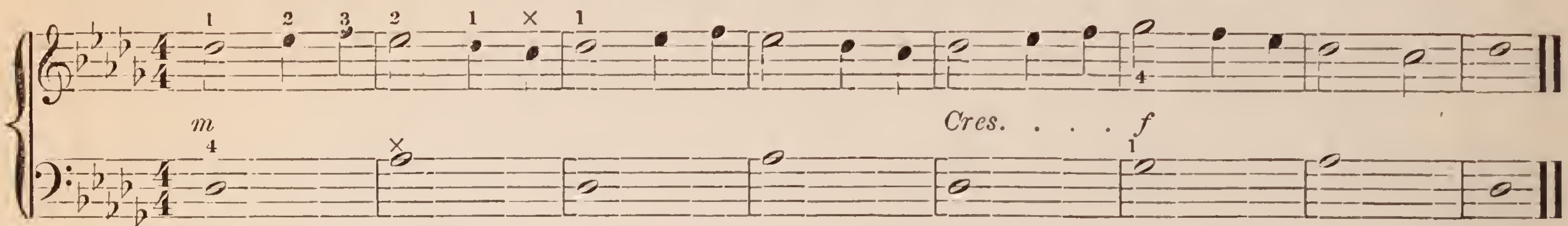
No. 65. Eighth Rests. First Time. Second Time.

Give the right pronunciation to the second syllables of "merrily" and "cheerily."


Moderato.
1st time.
2d time.
Mer - ri - ly o - ver the wa - ter, Mer - ri - ly, Mer - ri - ly Oh!
Cheer - i - ly on we are row-ing, Cheer - i - ly, Cheer - i - ly, Oh!
Keep-ing the time with our voi - ces,
True to the dip of the oar, Mer - ri - ly on we are fly - ing, Mer - ri - ly on to the shore.

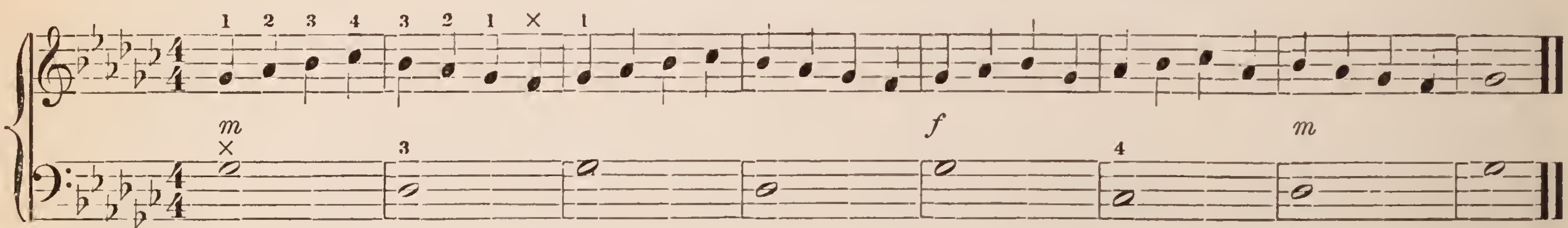
No. 66. G Flat. Key Note D Flat.

After playing this, play No. , and notice in what respects they differ, and in what respects they are alike.



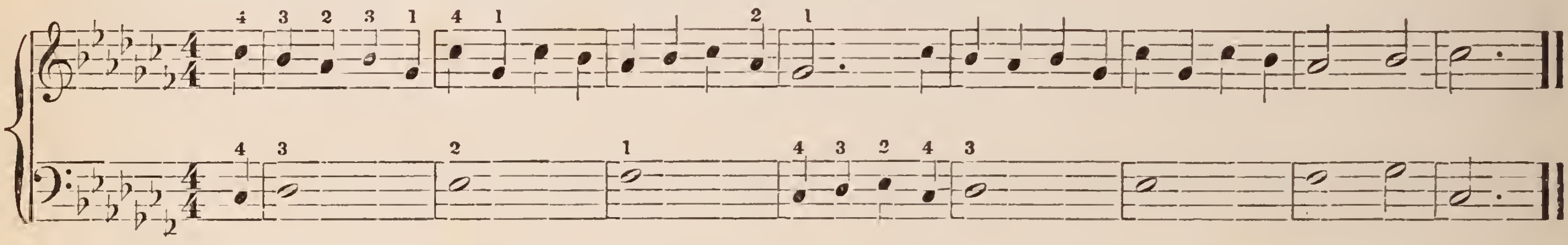
No. 67. C Flat. Key Note, G Flat.

After playing this, play No. . Do not neglect the five finger exercises, but practice them in their order.



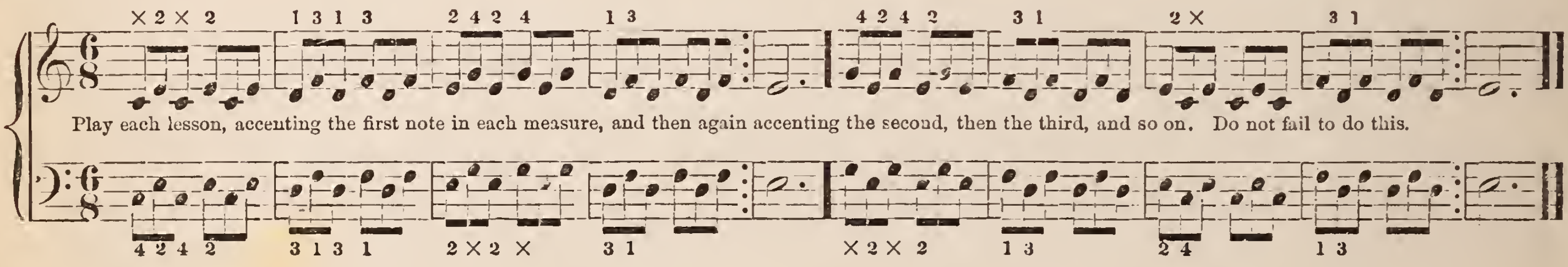
No. 68. F Flat. Key Note, C Flat.

Every tone a half step lower than when the key note is C. After playing this, play No. .



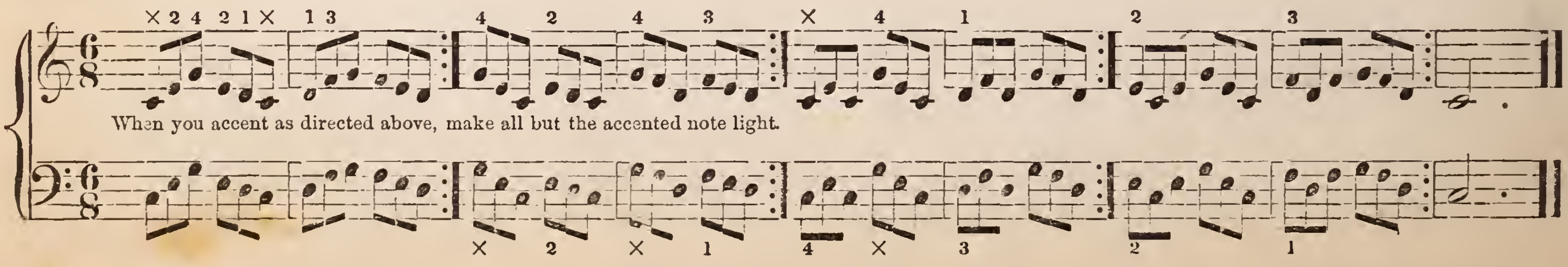
The letters A, B, C, and D indicate the different exercises of each number. Whatever else you omit to do, make thorough work of these exercises for daily practice, being at the same time systematic and judicious.

No. 69. A B



Play each lesson, accenting the first note in each measure, and then again accenting the second, then the third, and so on. Do not fail to do this.

No. 70. A B C D

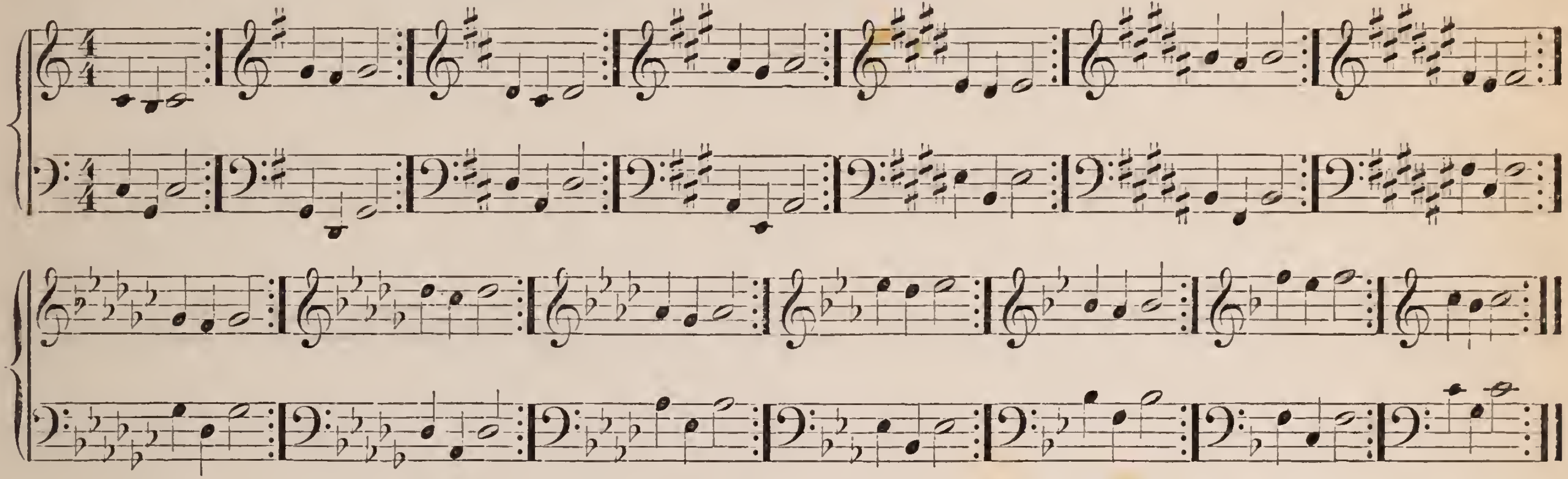


When you accent as directed above, make all but the accented note light.

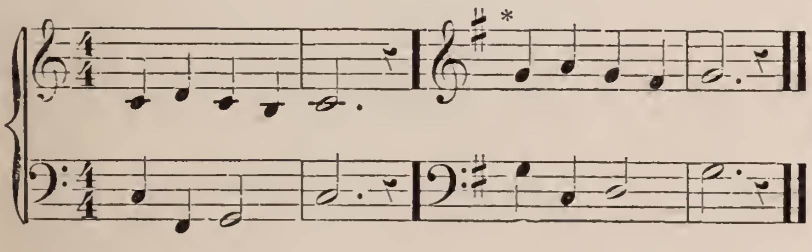
No. 71. Cadence. Transposition.

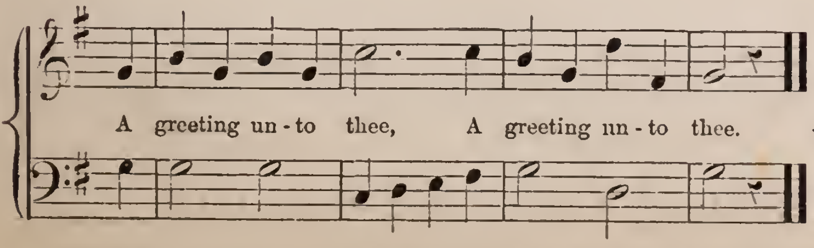
The transposition of this cadence is here printed in full, that you may see as well as hear its beautiful order. In the study of harmony, if you speak of an interval—a fifth for example—it is always understood to mean a fifth *upward*, unless otherwise expressly stated; so that in speaking of the fifth from C, G would be meant, although you may find it a *fourth below*. Therefore the transposition through the keys, in this way, is said to be a transposition by FIFTHS. Notice that the cadence in F♯ and G♭ are the same to the ear, differing only in representation. Notice also that, from that point, the transposition, although still by fifths, and the same to the ear, is indicated by one less character in the signature each time, instead of one more—taking away a flat producing the same effect as adding a sharp.

Play this cadence in the different keys as written, and also in the following order, viz: C, F, B♭, E♭, A♭, D♭, G♭, F♯, B, E, A, D, G, and C. This you see is going back again, and is a transposition by fourths.

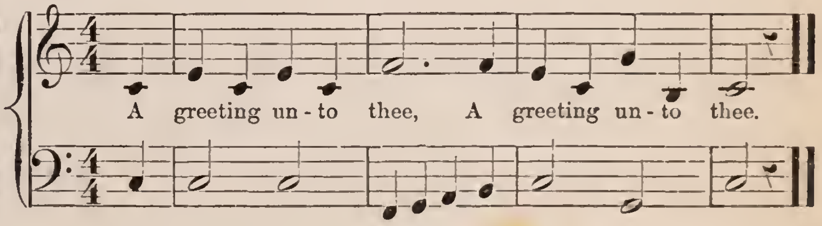


No. 72. Play this cadence in all the keys, transposing first by fifths, then again by fourths. The intervals in the right hand being seconds, there will be but little difficulty when you get started on the right key-note, though you must remember that there is no F when the key-note is G; and neither F nor C when the key-note is D; but F sharp, C sharp, and so on. In the base, you will notice that you first go down a fifth from the key-note, then up a second, then up a fourth. Your knowledge of intervals will be serviceable to you here.

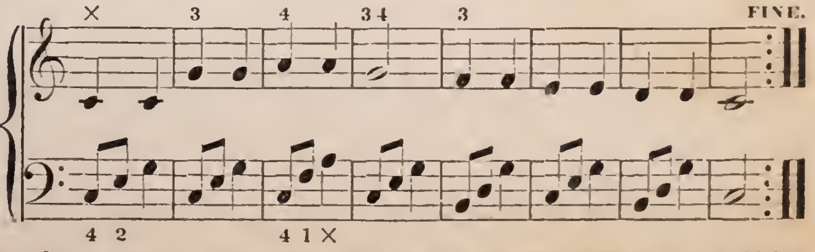




No. 73. Play and sing this little phrase of greeting in all the keys, transposing as before, by fifths, (C, G, D, A, E, B, F♯, G♭, D♭, A♭, E♭, B♭, F, and C;) and also by fourths, (C, F, B♭, E♭, A♭, D♭, G♭, F♯, B, E, A, D, G, and C,) thus going around the circle in both directions. Choose the octave which will best accommodate your voice. Do not try to sing too high nor too low. In this lesson are all the intervals that you have practiced. These transpositions should be persisted in until they are familiar, and then should come into your review for several days.



No. 74. Transpose this into such keys as your teacher directs.



---

* This cadence is printed in G, just to get you started, though you will probably need no assistance. Notice that in the key of G, the base begins an octave higher than it does in the first transposition of No. 71. It does not matter which octave you take. Be careful to choose the best fingering.

No. 75. Staccato.

Before playing this lesson, exercise each finger in succession, on any key of the pianoforte, producing staccato tones. Notice the position, before striking, as illustrated by Fig. 1, and after striking, as illustrated by Fig. 2.

Fig. 1.

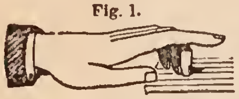
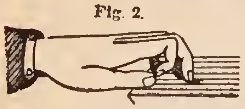
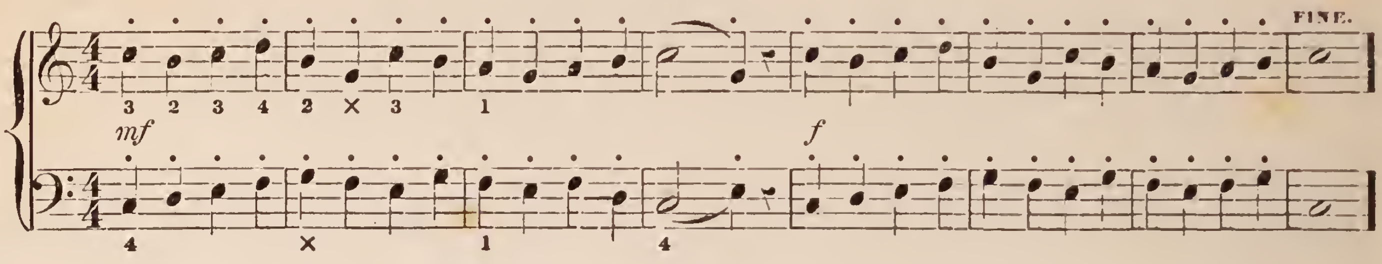
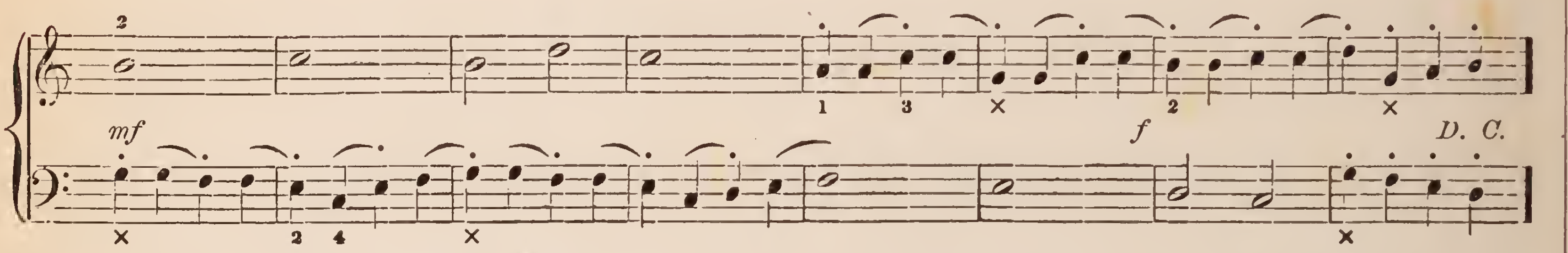


Fig. 2.

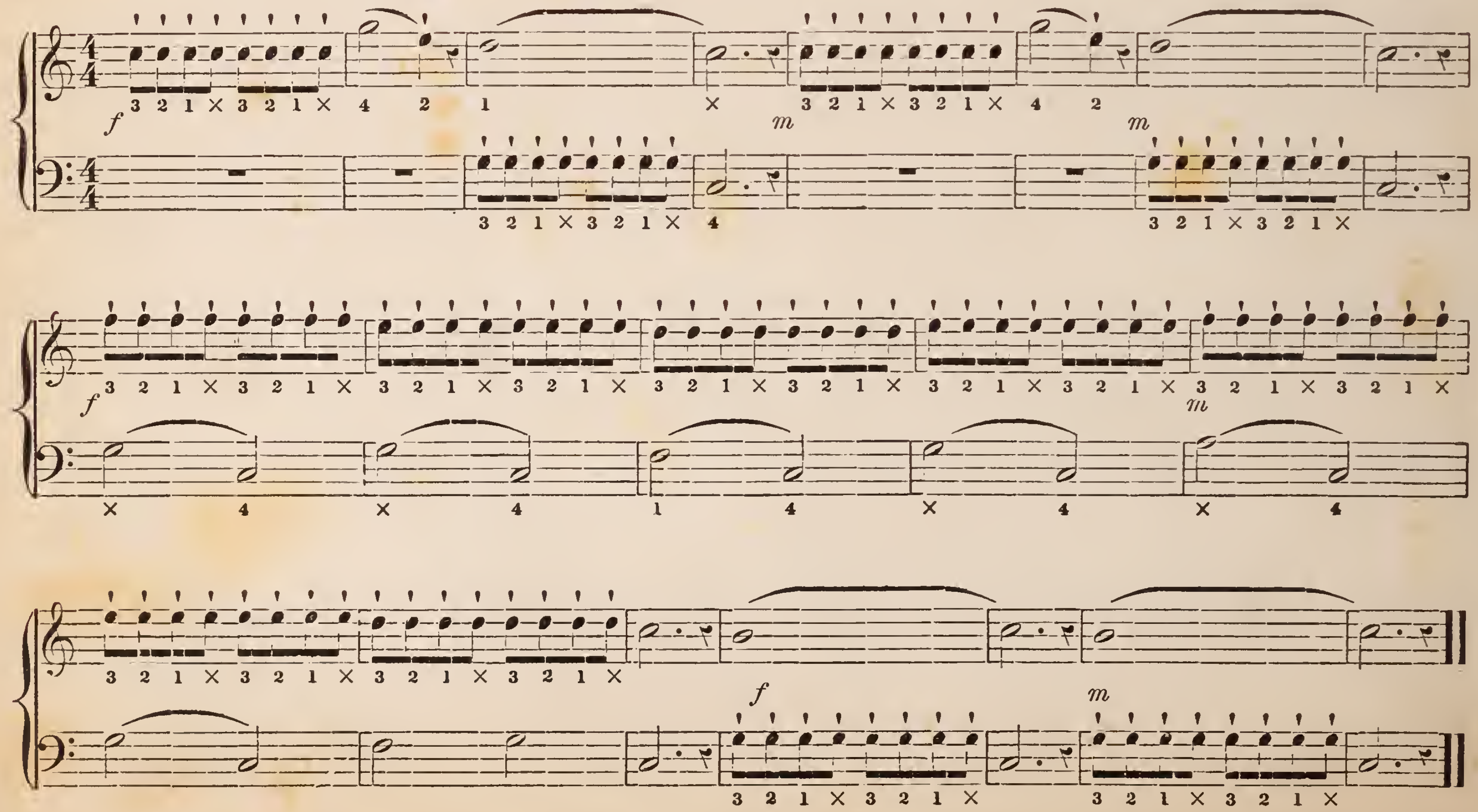






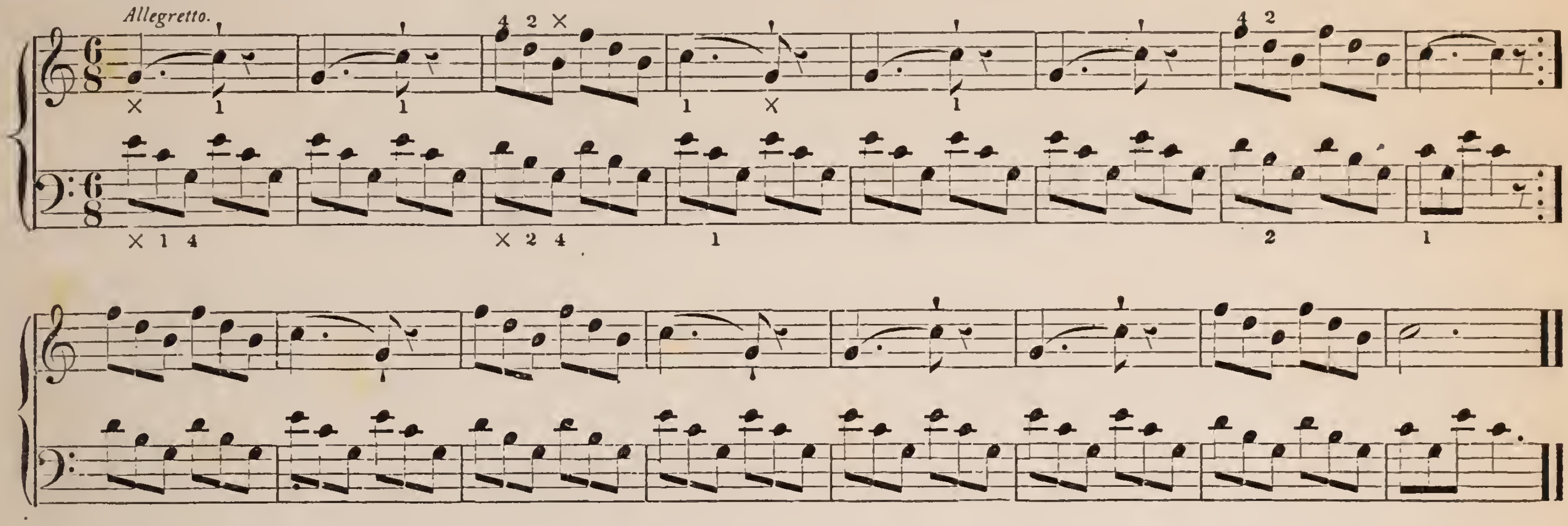
No. 76.

Let the hand remain as quiet, while producing the staccato tones, as is consistent with a quick, springy movement of the fingers.

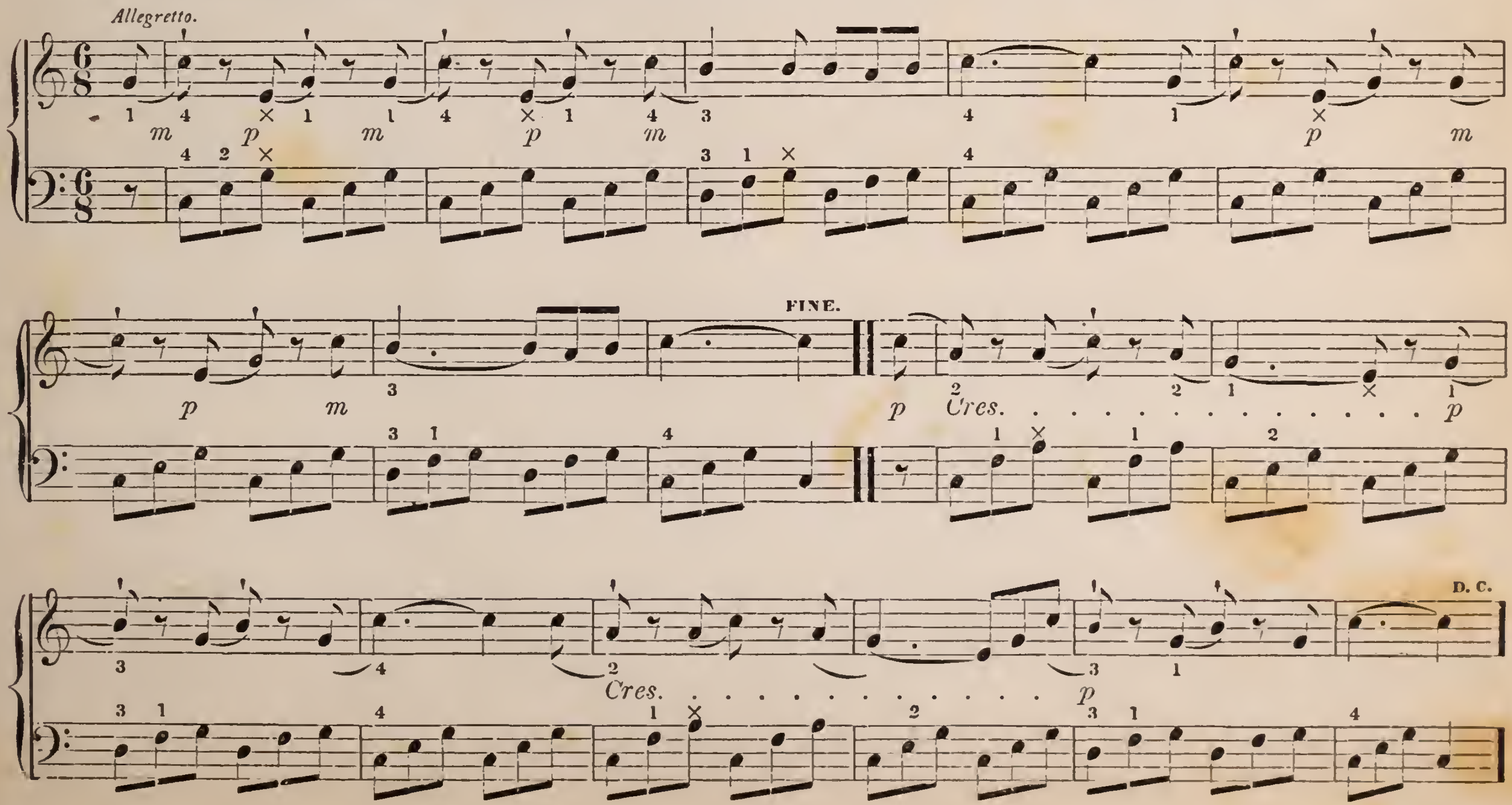


No. 77. Eighth Rest.

While the left hand plays steadily, making only the usual variations of soft and loud, the right hand should give the accent which commences the legato phrase, and the delicate staccato tone which closes it, connecting the two tones closely together. After practicing these staccato lessons, play your five finger exercises, staccato, at least once each day for several days.

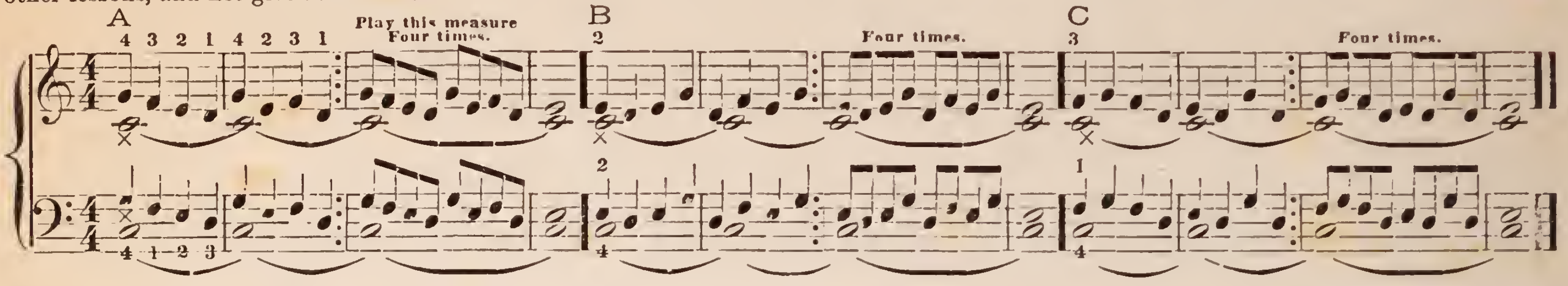


No. 78. Give a little accent to the first note of each group in the base, and to the first note of each legato mark in the treble; also let the last note of each legato mark be staccato. The hand must be somewhat independent to do this, as you perceive.

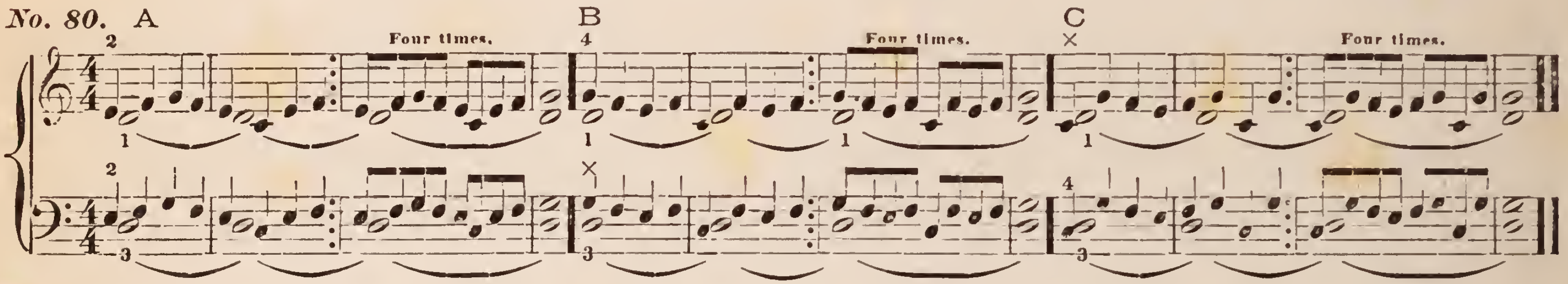


No. 79. Five Finger Exercises, holding one Tone.

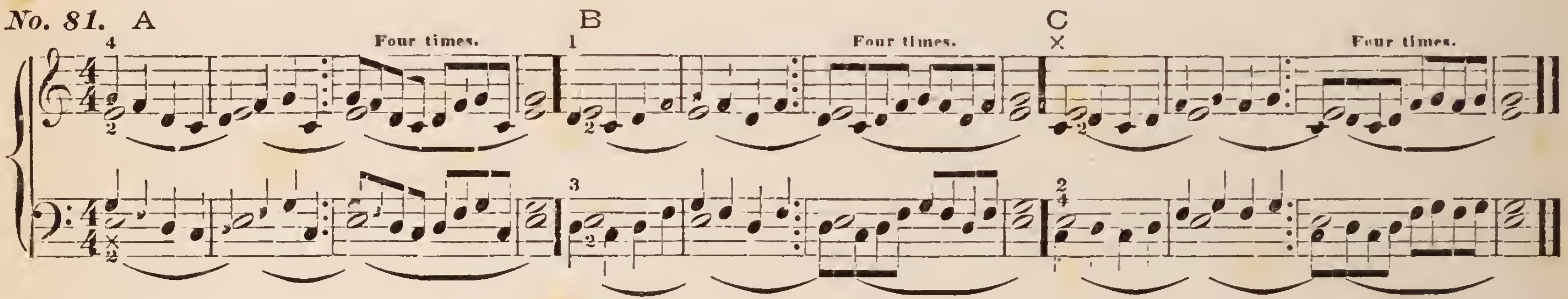
Observe that the third measure in each of these exercises is to be played four times. Transpose the lessons a part of the time into the key of D♭. Hold the keys indicated by the tied whole notes, but be very careful to hold no others. These exercises are to be mixed with other lessons, and not given all at once.



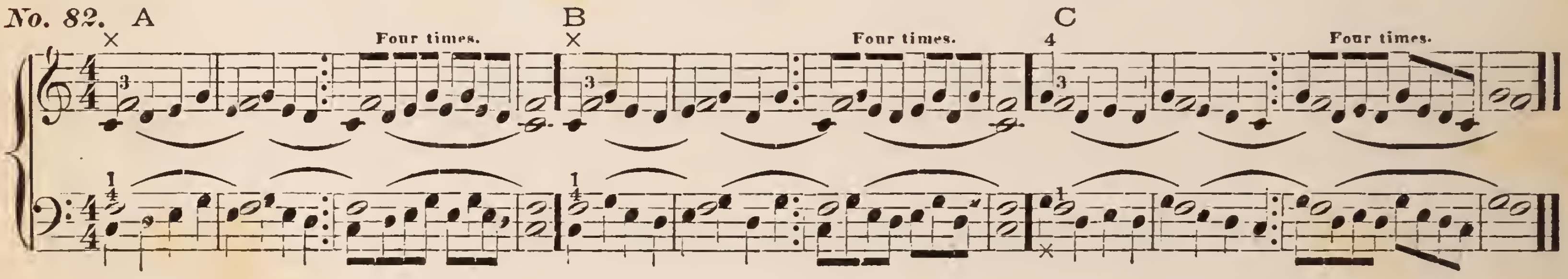
No. 80.



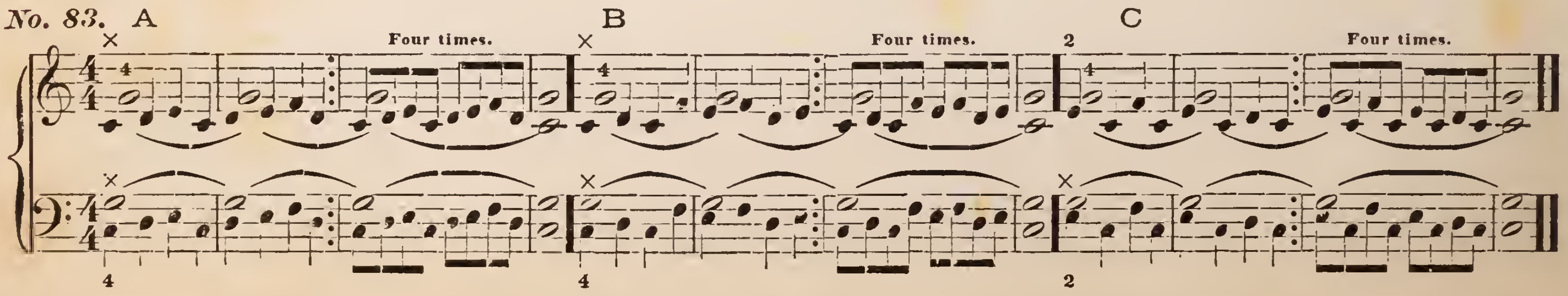
No. 81.



No. 82.



No. 83.



No. 84. Be careful to draw off the finger in the right manner to produce the staccato—also make the short tone light. Observe that where the last note of a legato mark is two or more counts long, it is not made staccato.

Fig. 1

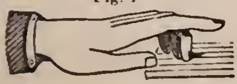
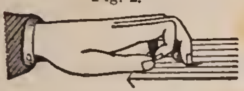
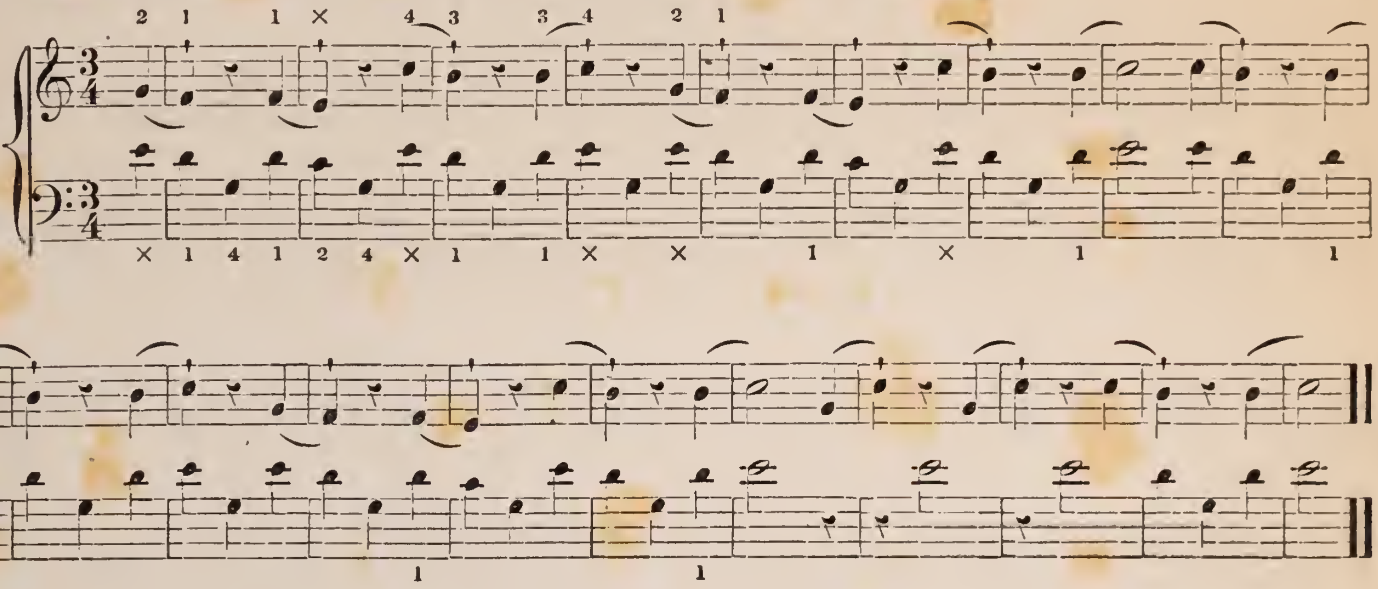
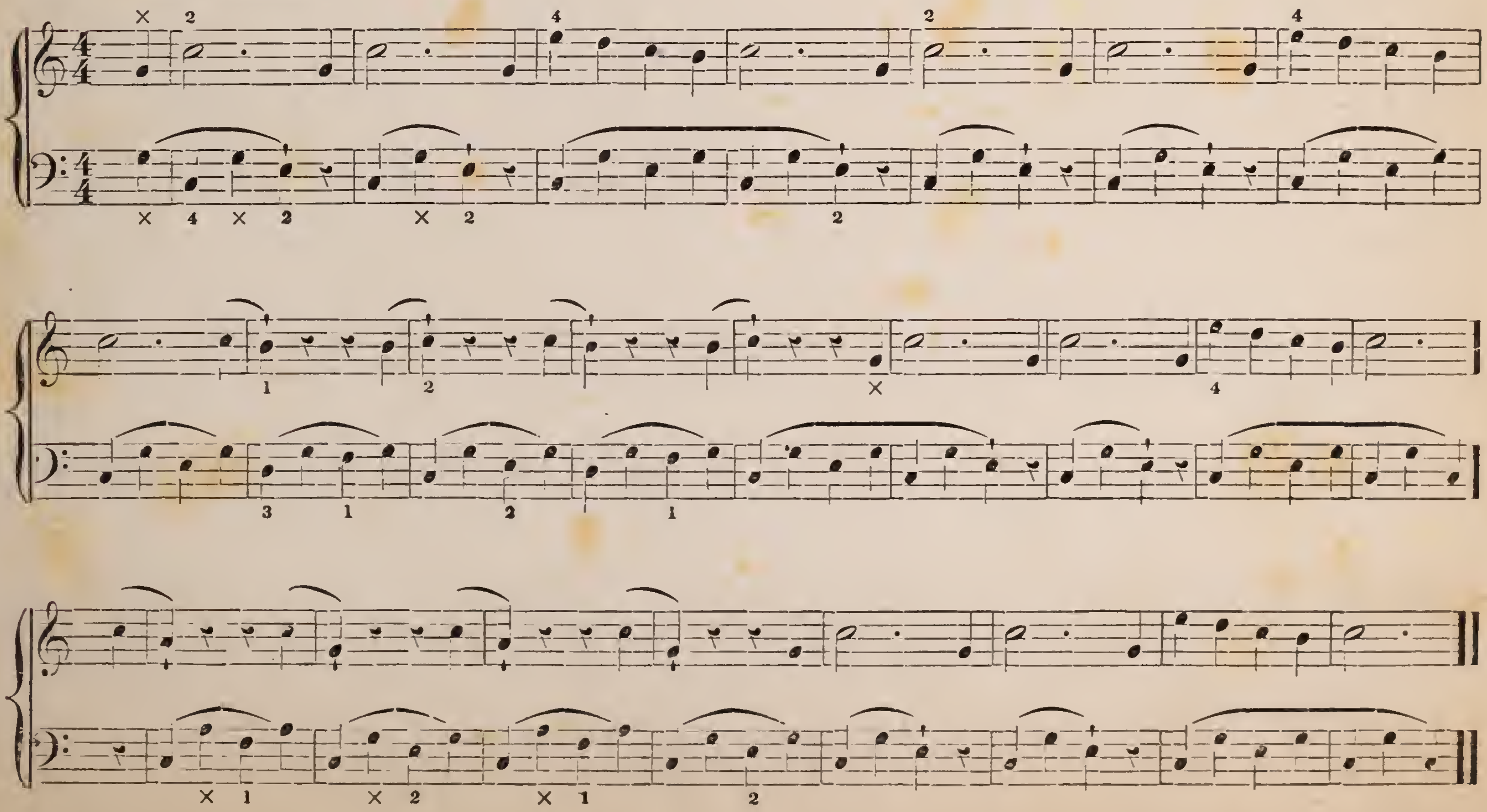


Fig. 2.



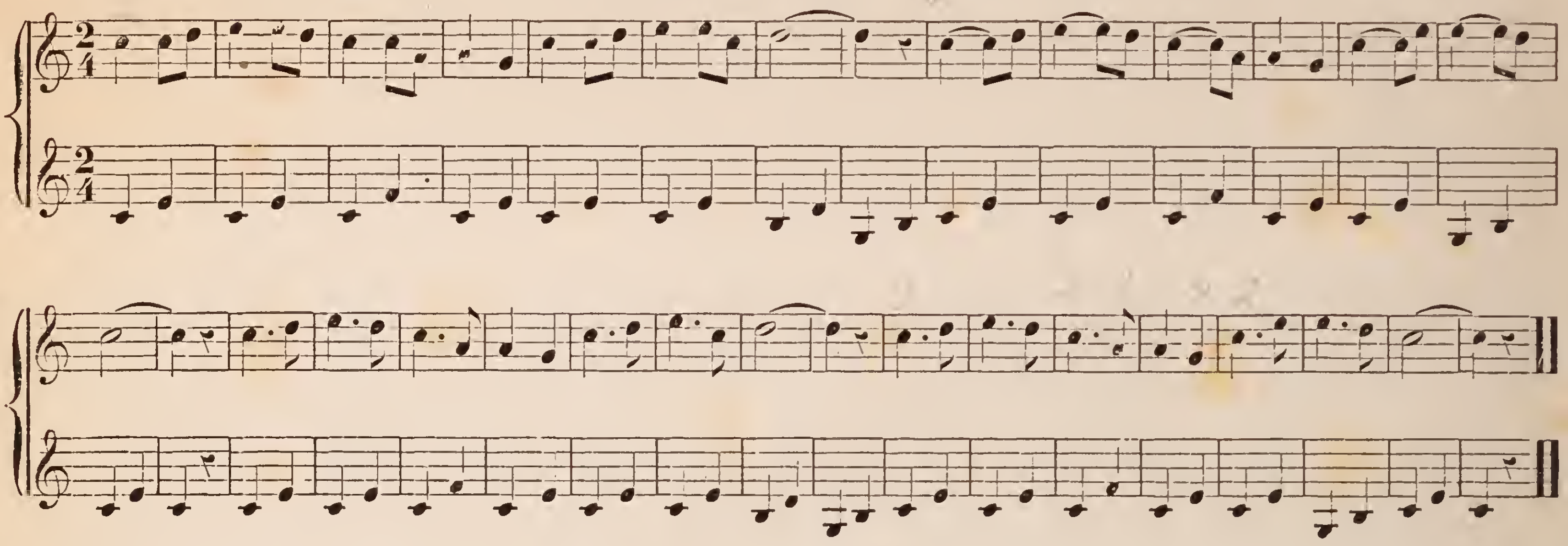


No. 85. Give this expression according to your own taste. Make the legato tones sing. Do not let the staccato tones be coarse or too abrupt. It is hoped that the intervals as far as the sixth are now familiar, and that they can be named and played without the least hesitation.

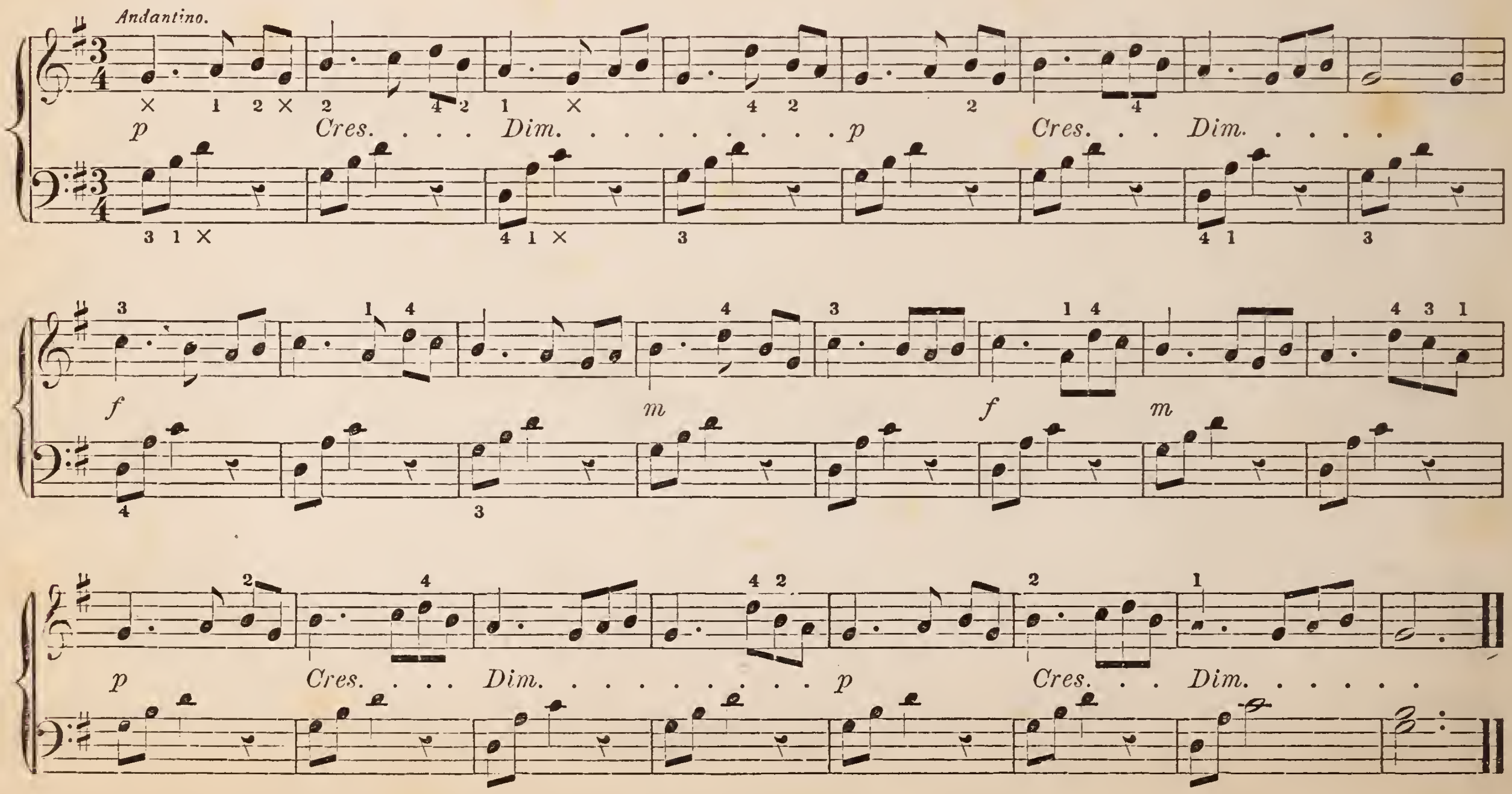


No. 86. Dotted Quarter Note.

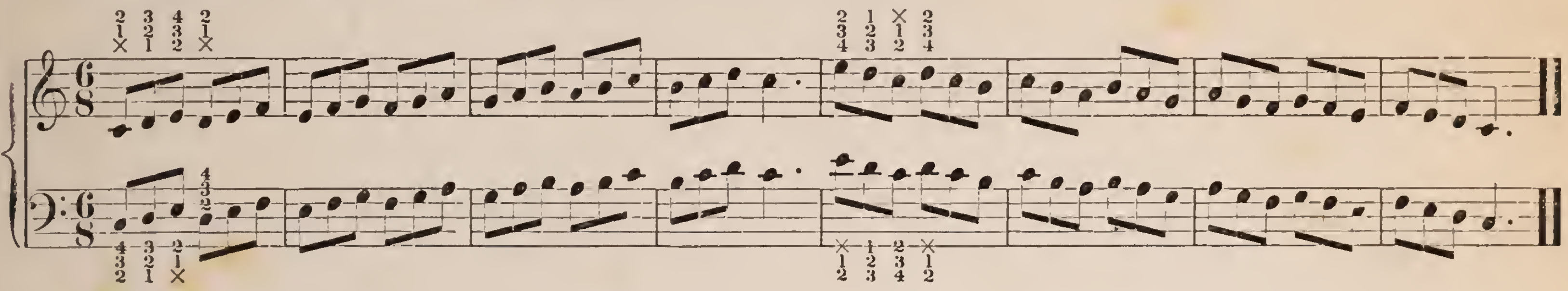
Do not jerk the eighth notes that follow the dotted quarters. Make them smooth and graceful. Remember not to strike the second of two notes on the same degree of the staff, when they are united by a tie.



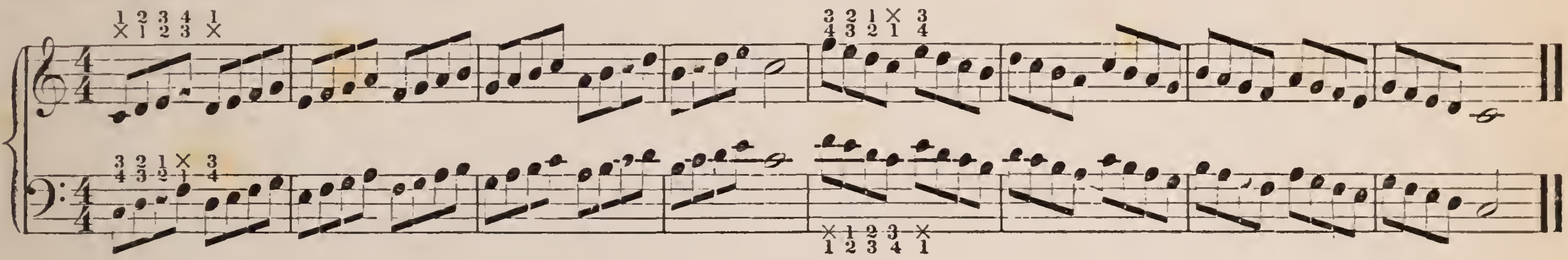
No. 87. Name the key-note, intervals and movement, and keep in mind all things necessary to an intelligent and tasteful rendering of the piece.



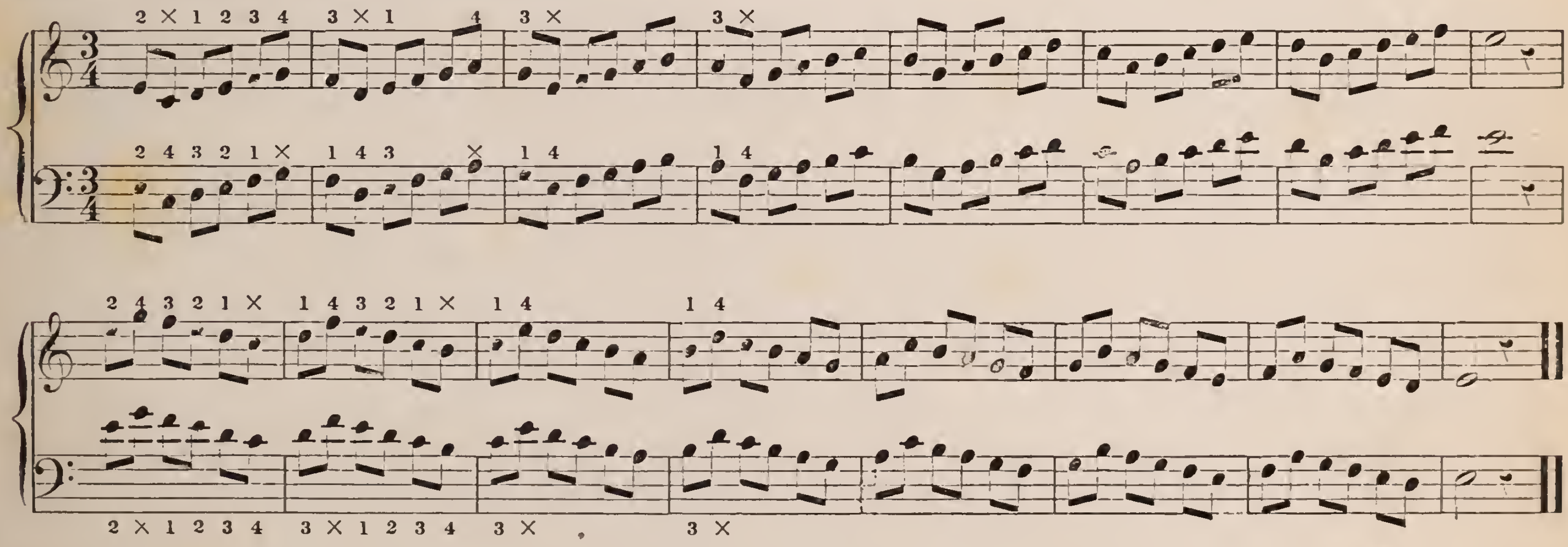
No. 88. You observe that these lessons are fingered in different ways. Be very careful to make use of all the fingering. In the first one, the right hand begins with the second finger, the second time it begins with the first, and the third time with the thumb. After practicing this lesson where it is written, transpose into the key of G. Vary the expression.



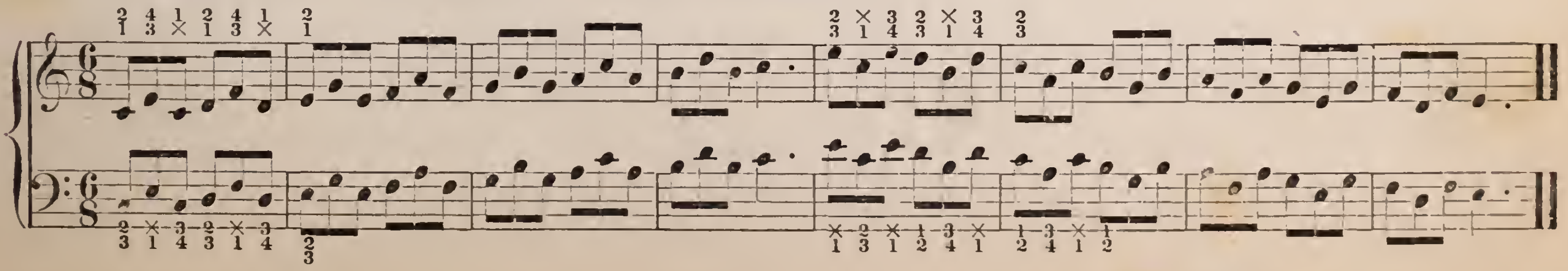
No. 89. Transpose into B flat. Cres. and Dim. Make use of all the fingering.



No. 90. Transpose into E flat. Various accents.



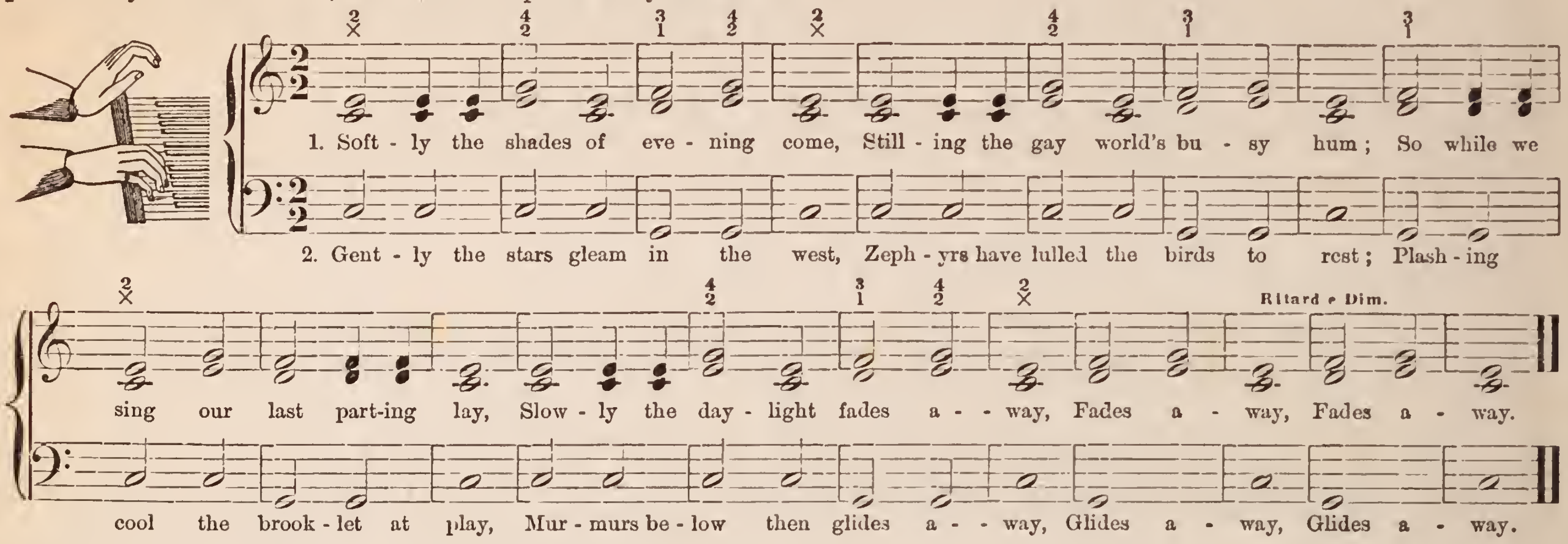
No. 91. Transpose into D. Sometimes staccato. Play with both fingerings.



"SOFTLY THE SHADES."

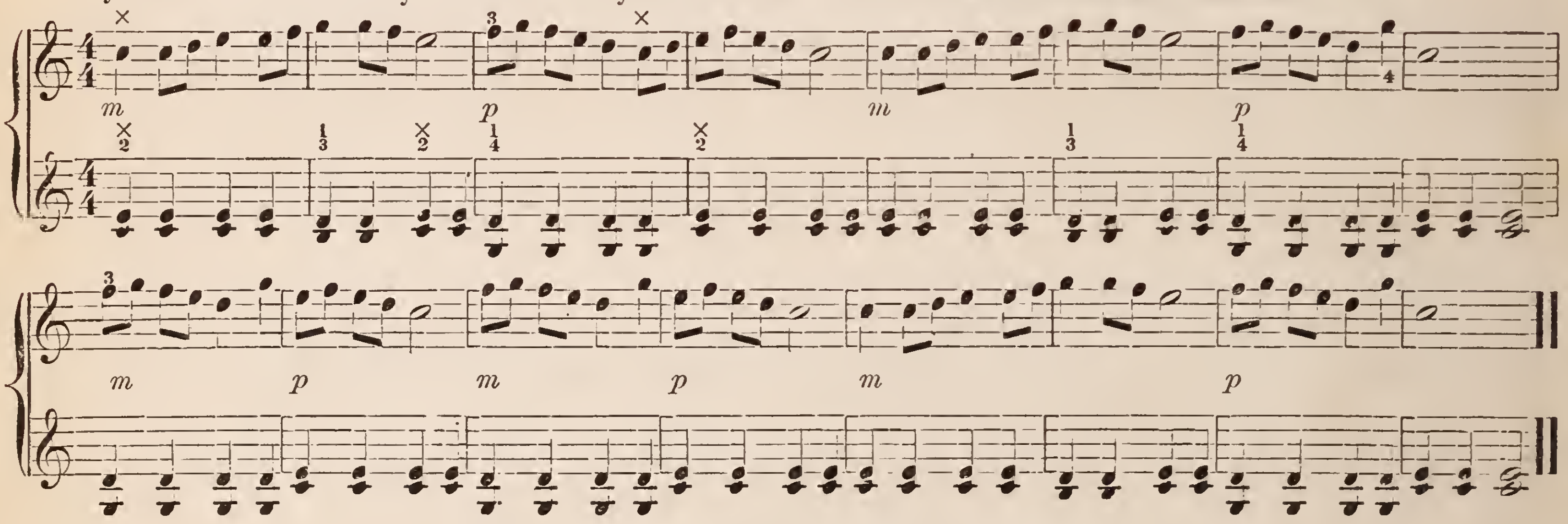
No. 92. Double Notes for the Right Hand. Ritard e Dim.

Strike these double notes with the hand only—lifting it from the wrist as illustrated by the cut. When the notes succeed each other, as in the third measure, the movement may be by the fingers only. Observe that you are now to notice and become familiar with the interval produced by the double notes, as well as those produced by successions.


1. Soft - ly the shades of eve - ning come, Still - ing the gay world's bu - sy hum; So while we
2. Gent - ly the stars gleam in the west, Zeph - yrs have lulled the birds to rest; Plash - ing
sing our last part-ing lay, Slow - ly the day - light fades a - - way, Fades a - way, Fades a - way.
cool the brook - let at play, Mur - murs be - low then glides a - - way, Glides a - way, Glides a - way.
Ritard e Dim.

No. 93. Double Notes in the Left Hand.

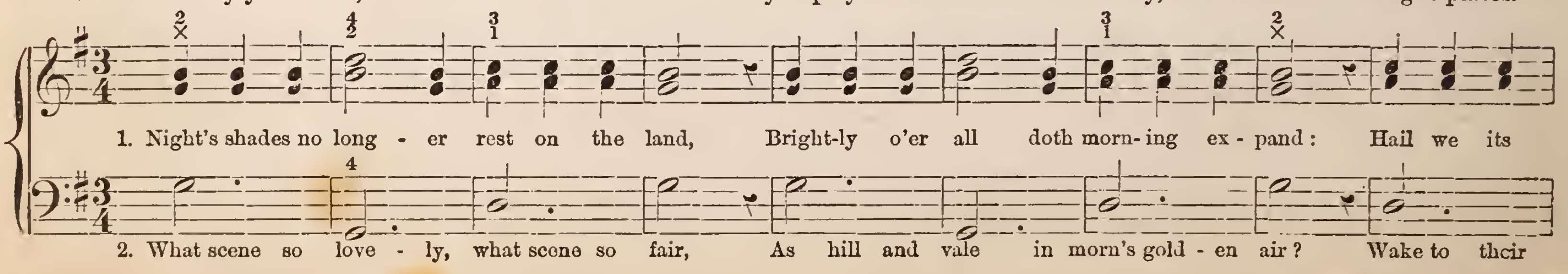
Try the left hand alone until you can strike neatly from the wrist. Notice and name the intervals in the Base.



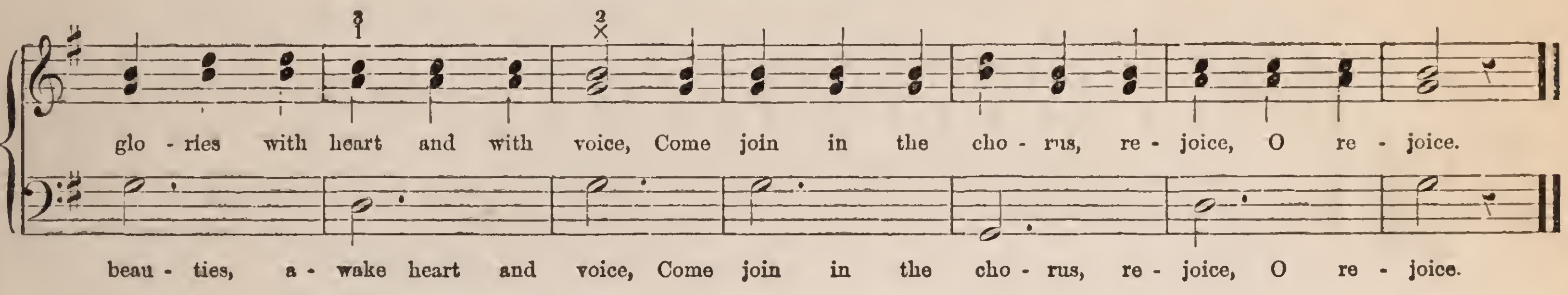
"NIGHT'S SHADES NO LONGER."

No. 94. Reaching an Octave with the Left Hand.

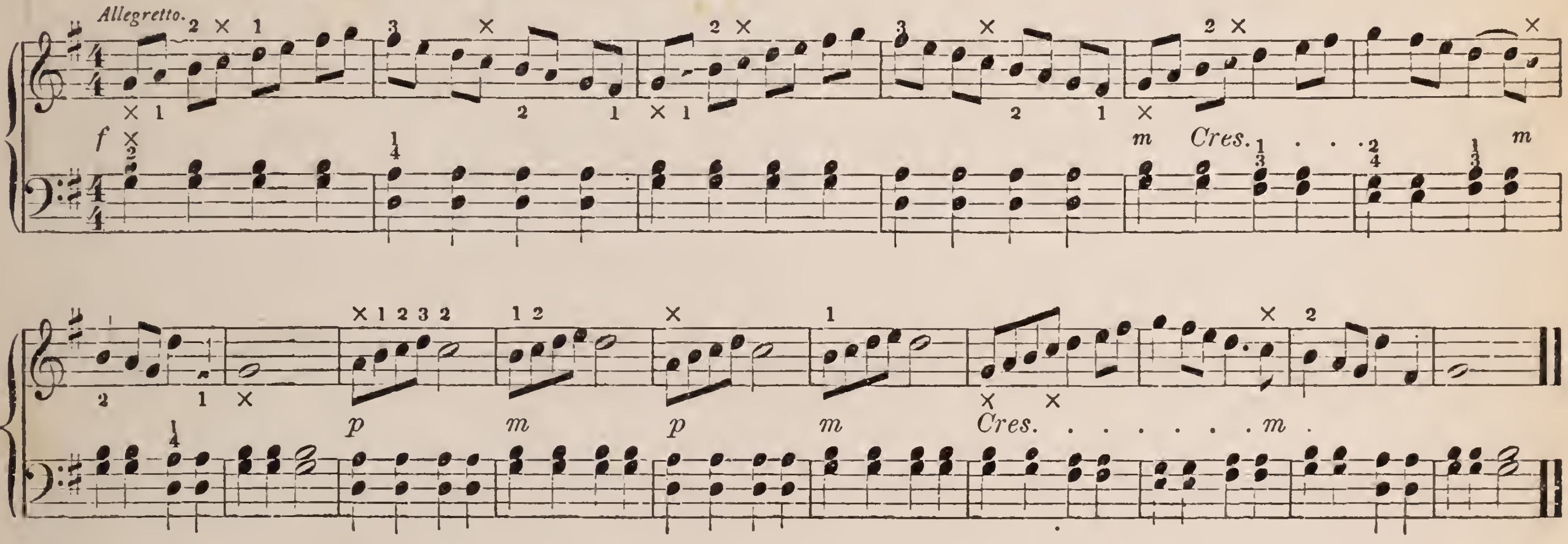
Notice the key you are in, the names of tones and intervals as you play. Give out the voice freely, and take breath in right places.


1. Night's shades no long - er rest on the land, Bright-ly o'er all doth morn- ing ex - pand: Hail we its
2. What scene so love - ly, what scene so fair, As hill and vale in morn's gold - en air? Wake to their

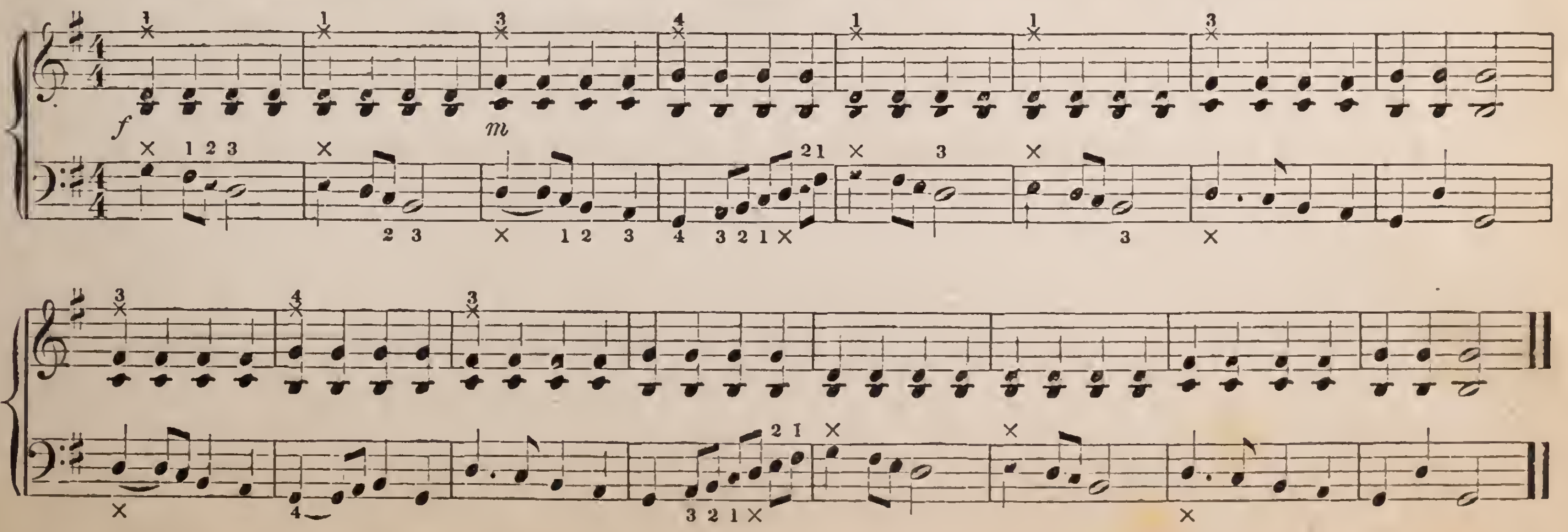
NIGHT'S SHADES.—Concluded.


glo - ries with heart and with voice, Come join in the cho - rus, re - joice, O re - joice.
beau - ties, a - wake heart and voice, Come join in the cho - rus, re - joice, O re - joice.

No. 95. In learning a lesson of any length, do not play the whole of it over and over, but take a few measures and practice until you have learned them well: then a few more, and so on.

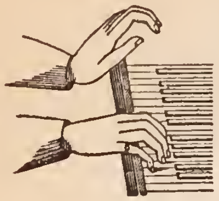


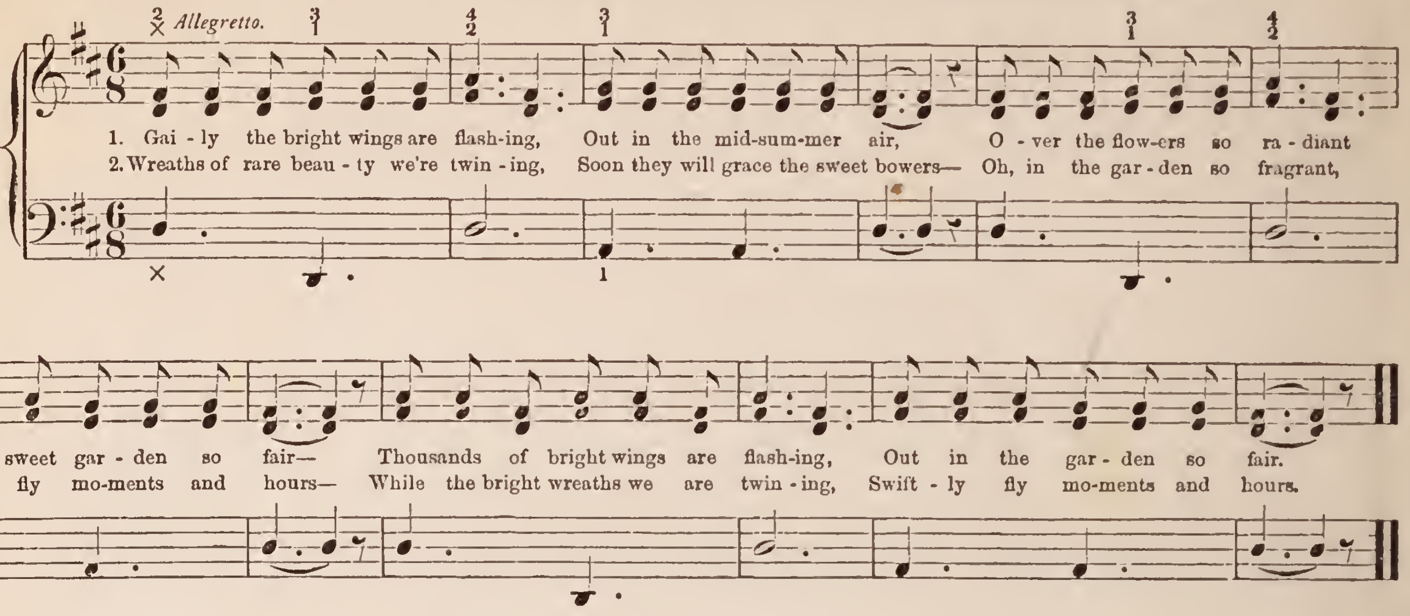
No. 96. Think what intervals the double notes of the right hand make. Strike from the wrist. Left hand smooth and steady.



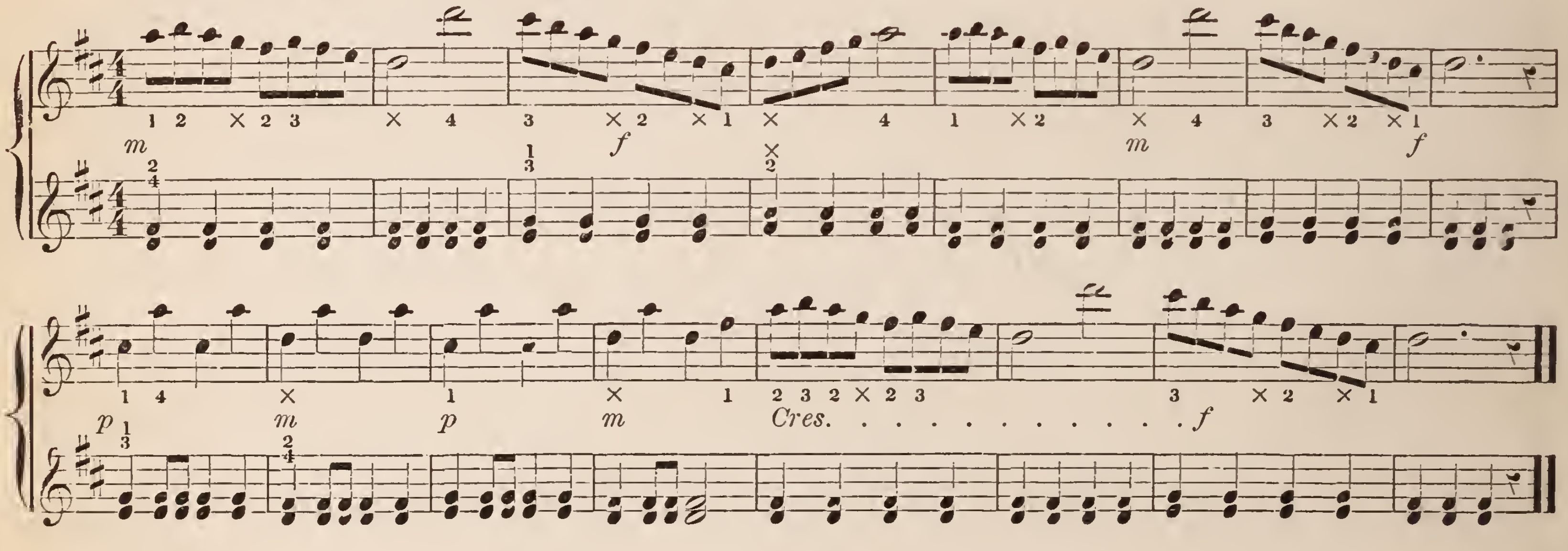
"GAILY THE BRIGHT WINGS."

No. 97. What is the key-note here? How are you to strike the double notes? Should you take breath between syllables?



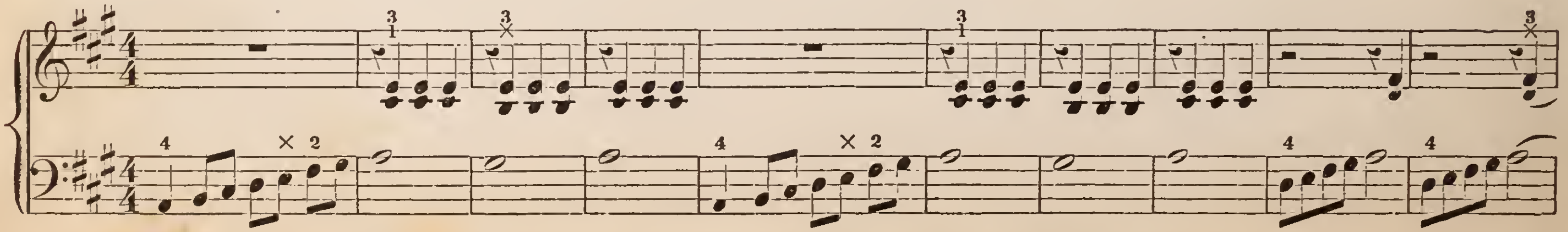

Allegretto.
1. Gai - ly the bright wings are flash-ing, Out in the mid-sum-mer air, O - ver the flow-ers so ra - diant
2. Wreaths of rare beau - ty we're twin - ing, Soon they will grace the sweet bowers— Oh, in the gar - den so fragrant,
Of the sweet gar - den so fair— Thousands of bright wings are flash-ing, Out in the gar - den so fair.
Swift - ly fly mo-ments and hours— While the bright wreaths we are twin - ing, Swift - ly fly mo-ments and hours.

No. 98. Do not count faster at the easy places, but be sure to count so slowly, all through the piece, that you will go steadily through the hard places without stumbling or retarding the time.

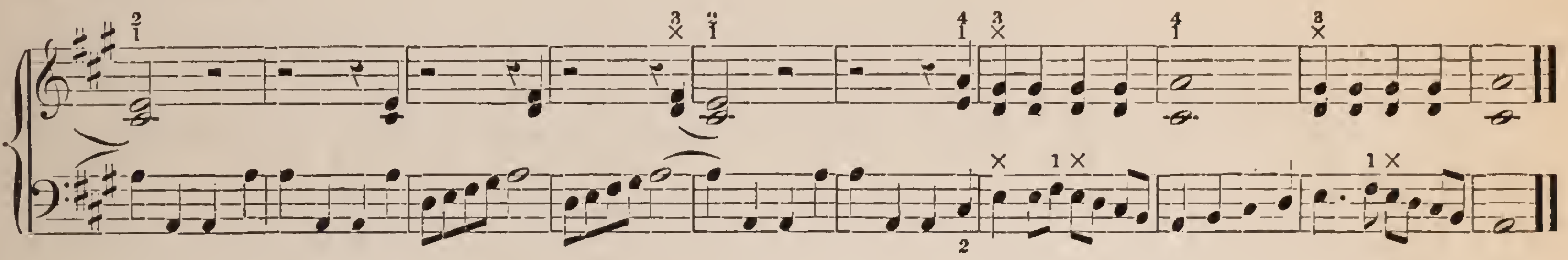


No. 99. Accompaniment Form.

Notice intervals—make right movements of hands. Leave notes before rests neatly.

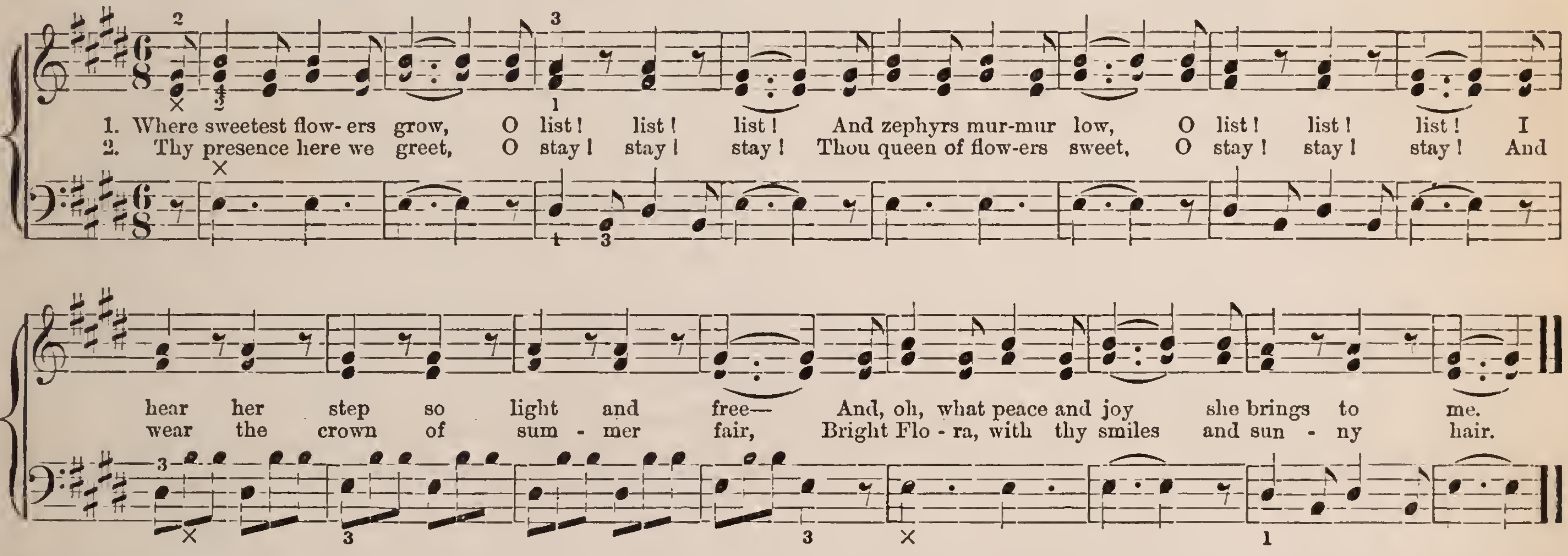


No. 99. Concluded.

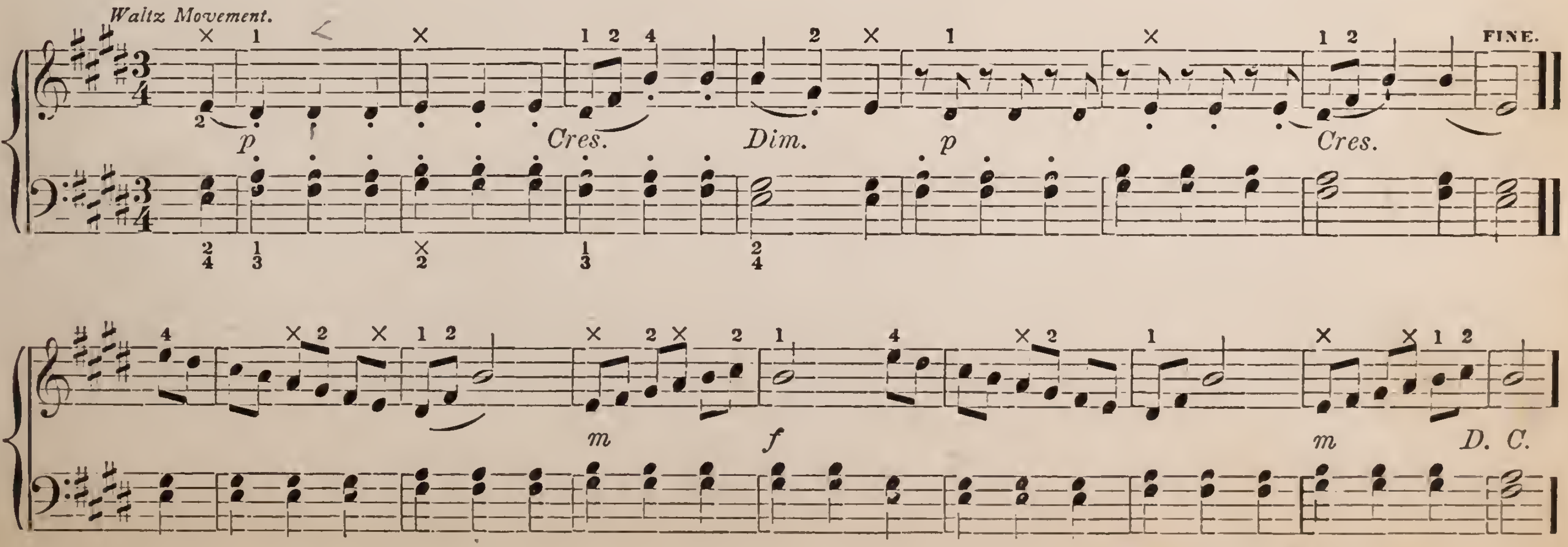


No. 100. "WHERE SWEETEST FLOWERS GROW."

Play these lessons carefully and thoroughly before singing them. Be careful not to play and sing faster and faster.

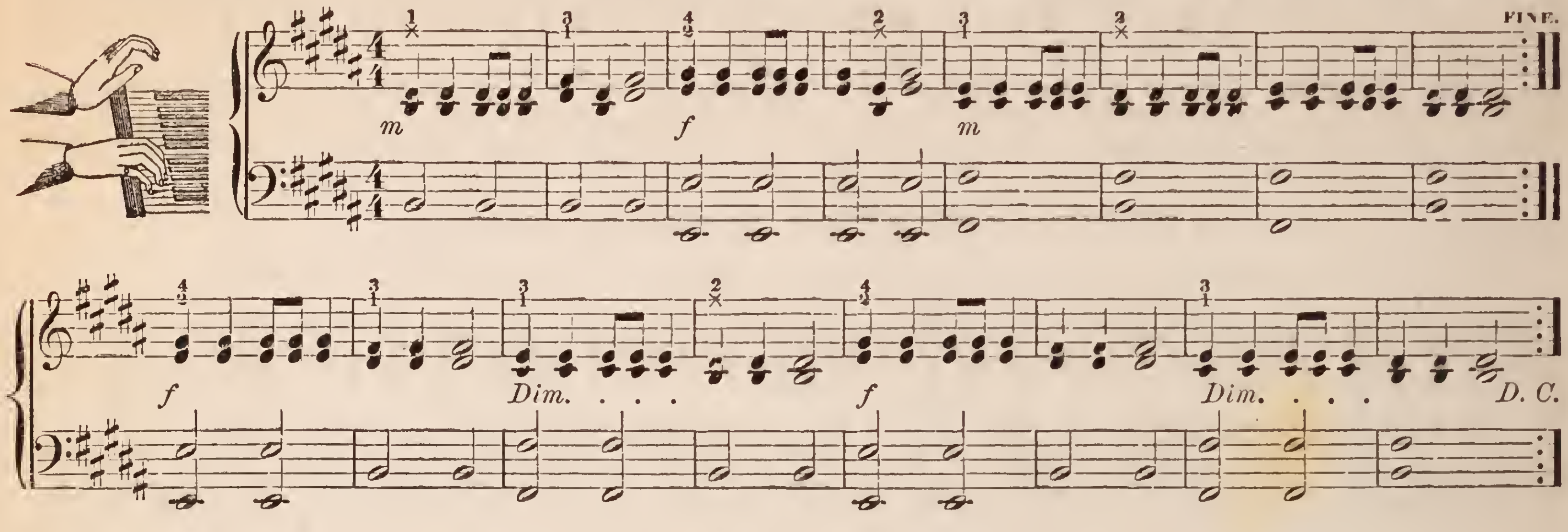

1. Where sweetest flow-ers grow, O list! list! list! And zephyrs mur-mur low, O list! list! list! I
2. Thy presence here we greet, O stay! stay! stay! Thou queen of flow-ers sweet, O stay! stay! stay! And
hear her step so light and free— And, oh, what peace and joy she brings to me.
wear the crown of sum - mer fair, Bright Flo - ra, with thy smiles and sun - ny hair.

No. 101. Observe here that the staccato requires that both hands be lifted alike, although double notes in the left and single notes in the right. Keep the right hand still at the legato marks, and move it laterally only at the scales. When two figures are given for one note, you are at liberty to take either fingering. At the first note of this number use "2" at commencing, and "×" after D. C.



No. 102. THE TWO FRIENDS POLKA.—Eighth Duet.—Secondo.

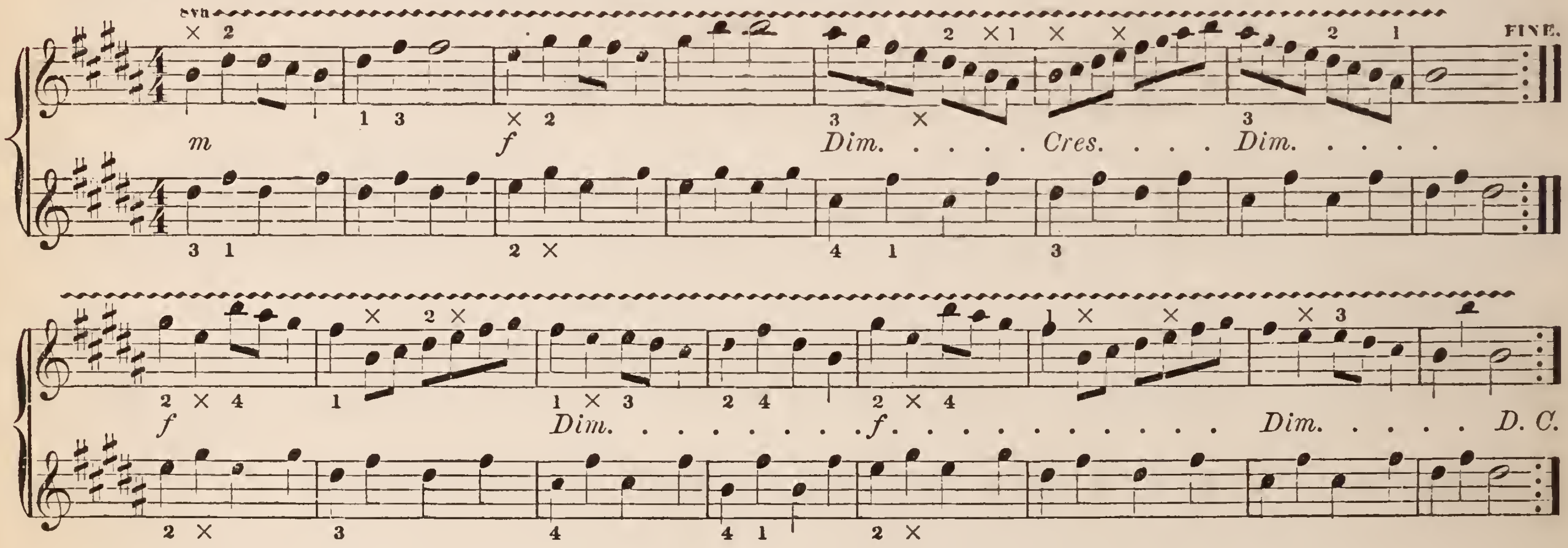
If the left hand is not large enough to strike an octave, omit the upper note. Is there any other interval than the third in the treble?



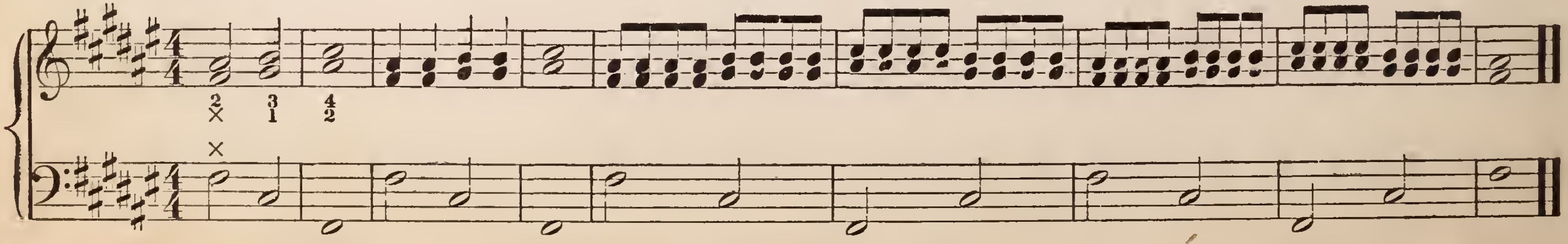
THE TWO FRIENDS POLKA.—Eighth Duet.—Primo.

No. 103. 8va.

What key is this piece in? What kind of time? What movement has it?

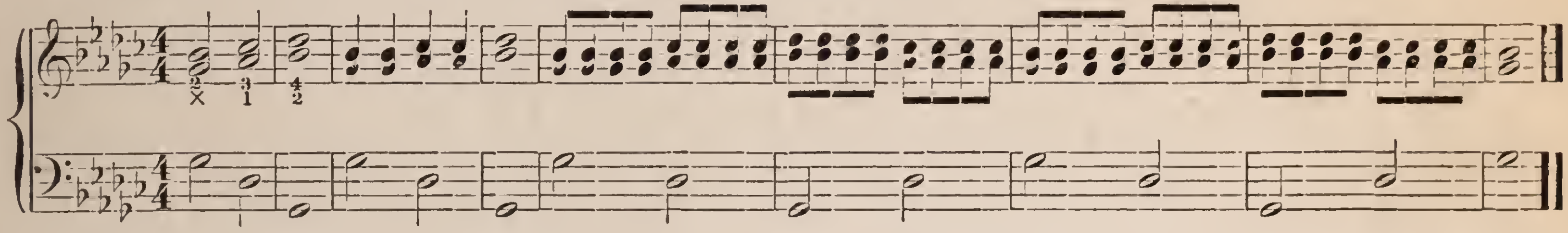

8va
FINE.
m
f
Dim. . . . . Cres. . . . Dim. . . . .
f
Dim. . . . . .f. . . . .
Dim. . . . .
D. C.

No. 104. In the first and second measures do not move the hand—in the others, only from the wrist.

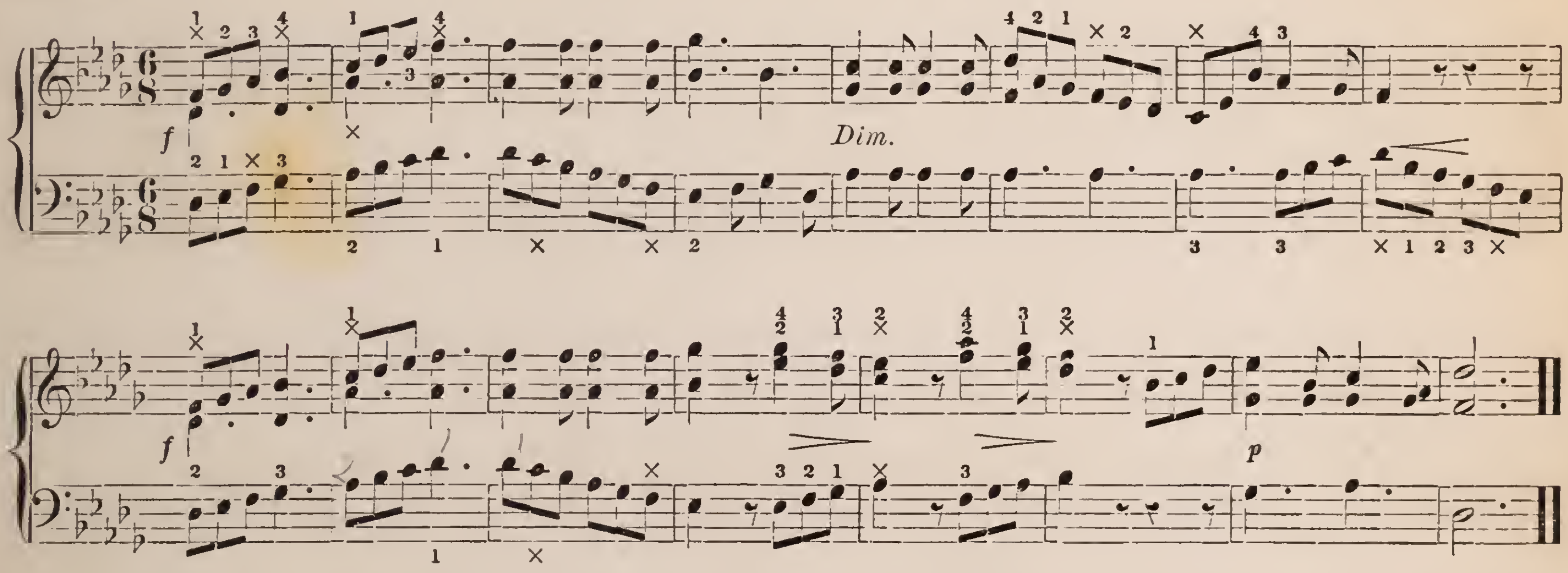


No. 105. Enharmonic Change.

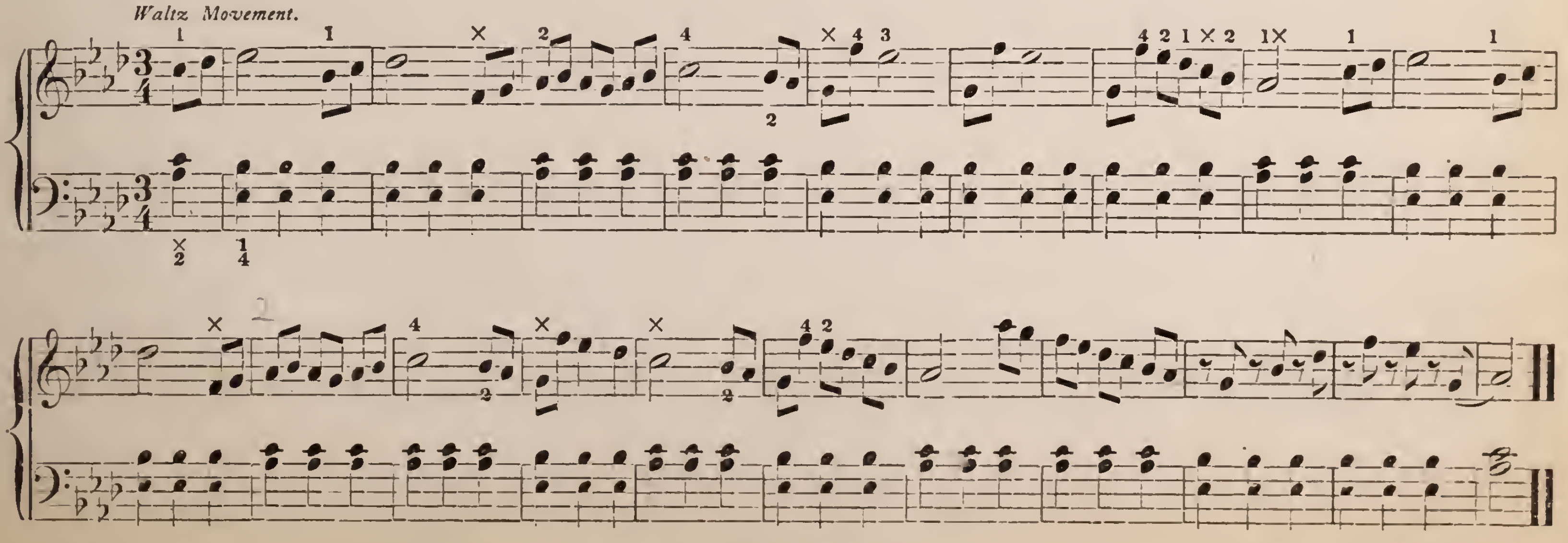
You perceive that the only difference between this and No. 104 is in the representation.



No. 106.

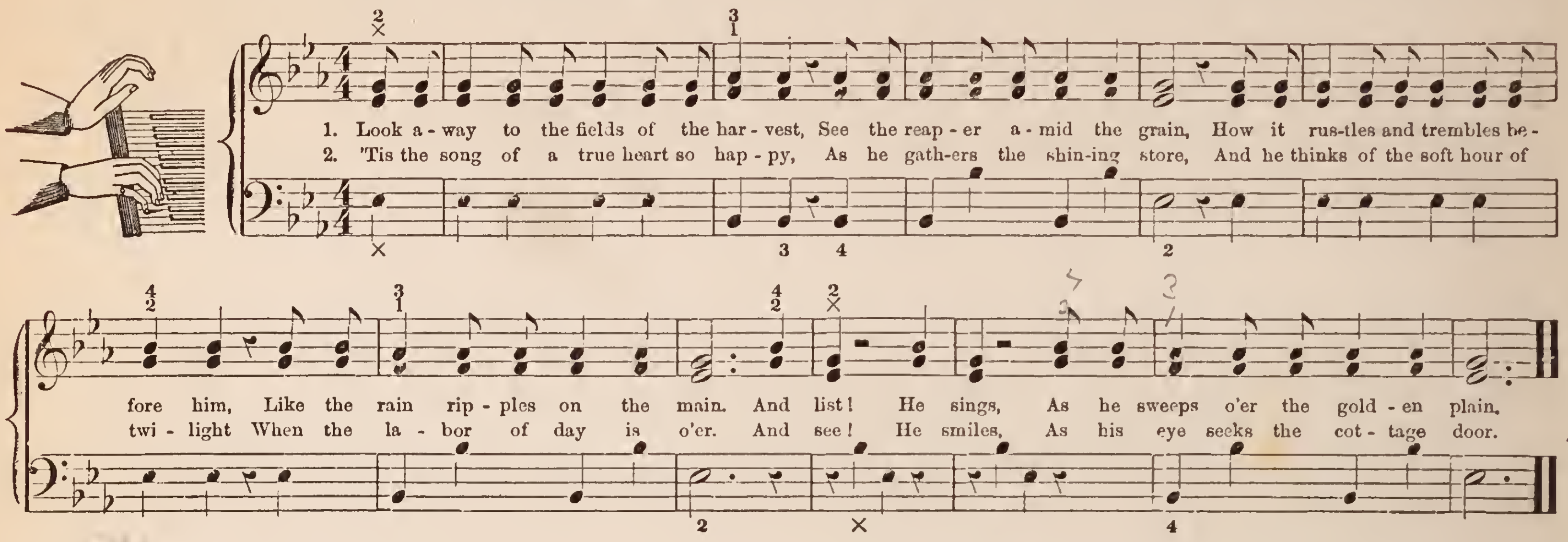


No. 107. If you wish to learn to play more rapidly, practice the lessons slowly and steadily, and they will seem to come right of themselves. If you attempt to hurry them, they will become irregular, and you will be apt to make mistakes that will take you a long time to correct. In the eighth measure let the first finger strike, then slip the thumb in its place without letting up the key.

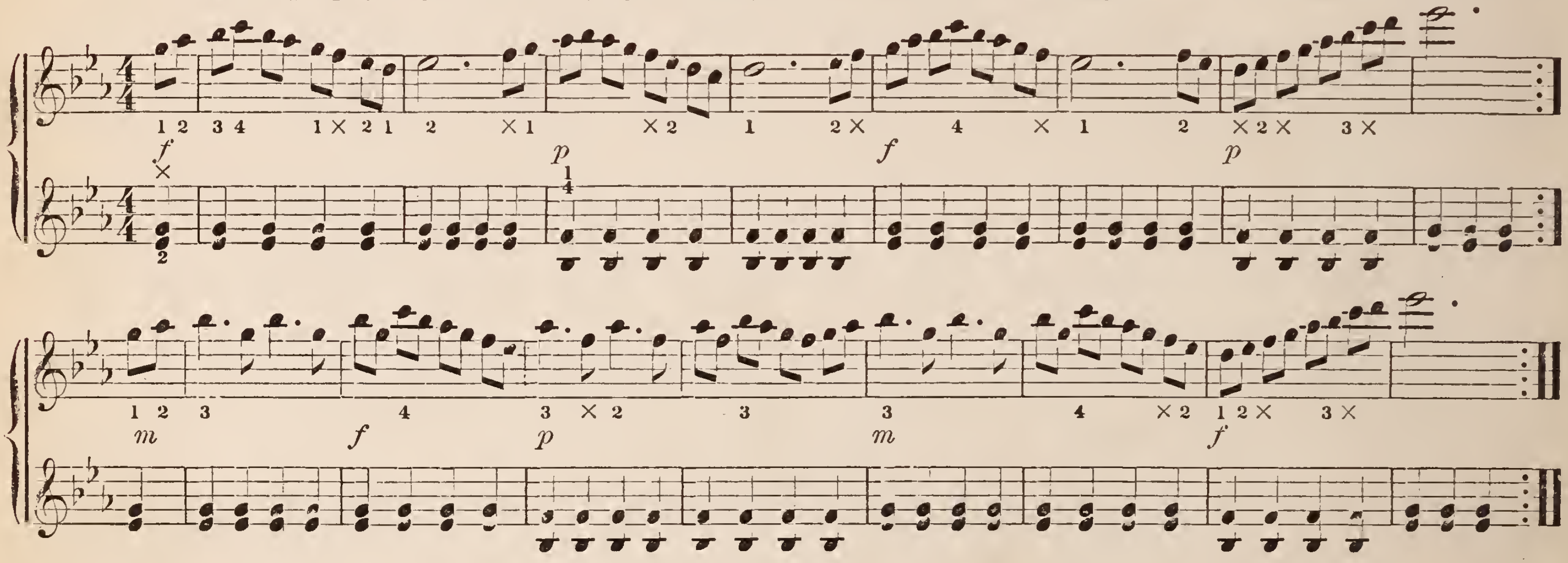


"LOOK AWAY TO THE FIELDS."

No. 108. It will be a good plan to select from these pieces and songs such as you like, and learn to play them without the notes, that you may play or sing for your friends when asked.

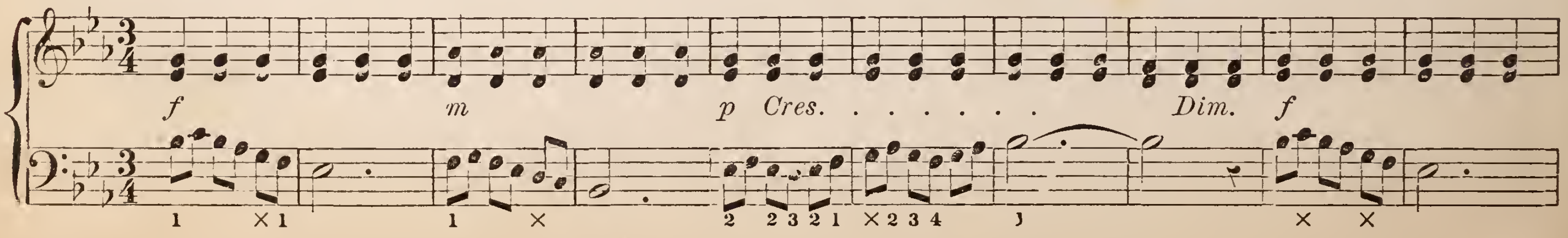

1. Look a - way to the fields of the har - vest, See the reap - er a - mid the grain, How it rus-tles and trembles be -
2. 'Tis the song of a true heart so hap - py, As he gath-ers the shin-ing store, And he thinks of the soft hour of
fore him, Like the rain rip - ples on the main. And list! He sings, As he sweeps o'er the gold - en plain.
twi - light When the la - bor of day is o'er. And see! He smiles, As his eye seeks the cot - tage door.

No. 109. Impress upon your mind the idea that you are striving, by slow and careful practice, to play smoothly and correctly, and you will thus acquire rapidity, together with beauty of execution; whereas if you attempt to carry things by storm, and try to make a rapid player by practicing rapidly, you will probably fail in all of these things.

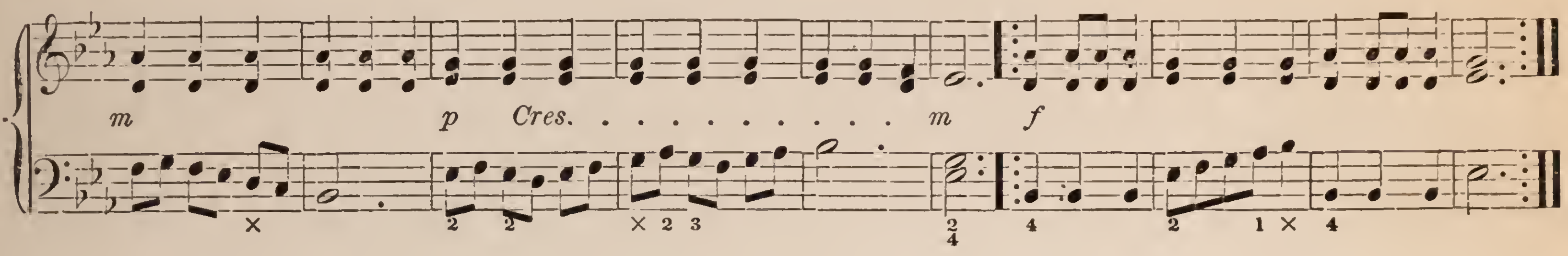


No. 110. It will require some care to move the fingers only in one hand, and from the wrist with the other, at the same time.

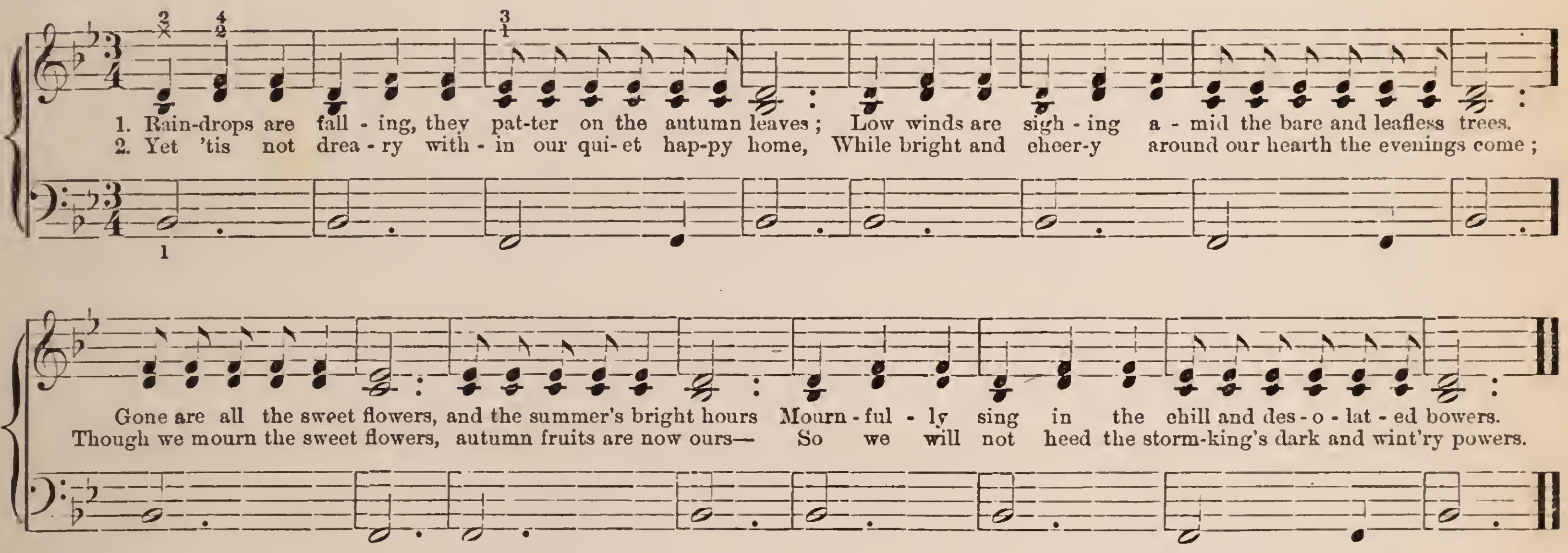
Waltz Movement.



No. 110. Concluded.

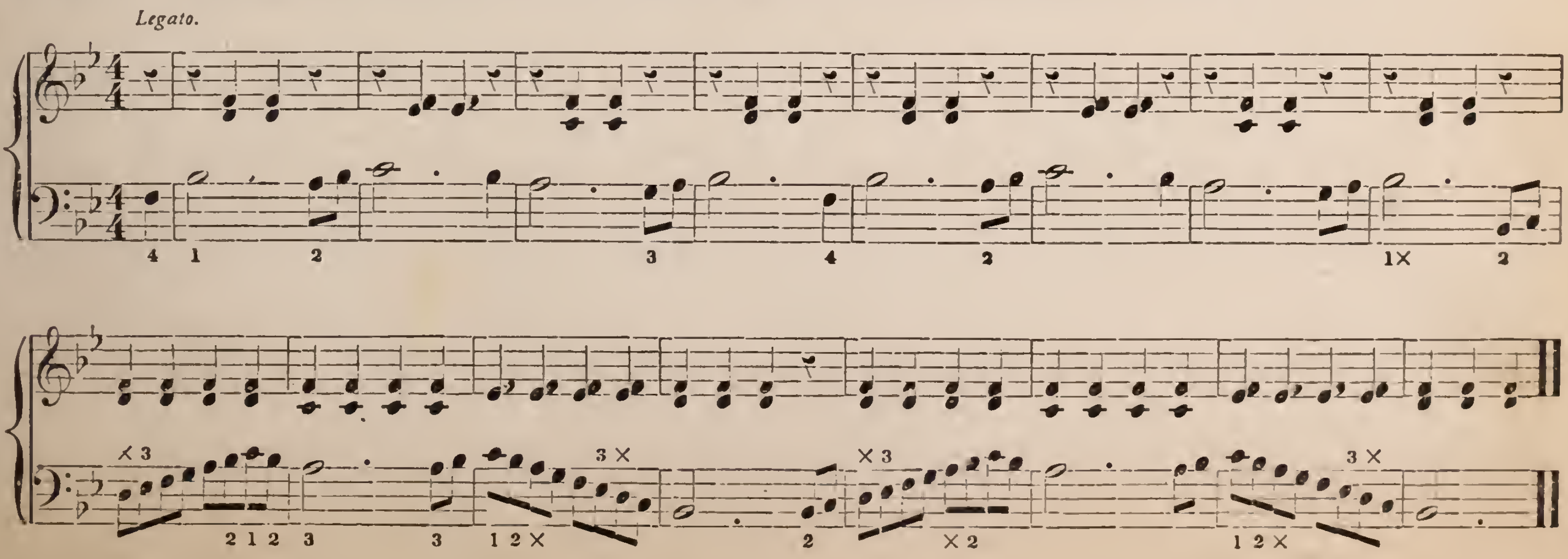


No. 111. "RAIN DROPS ARE FALLING."


1. Rain-drops are fall - ing, they pat-ter on the autumn leaves ; Low winds are sigh - ing a - mid the bare and leafless trees.
2. Yet 'tis not drea - ry with - in our qui- et hap-py home, While bright and cheer-y around our hearth the evenings come ;
Gone are all the sweet flowers, and the summer's bright hours Mourn - ful - ly sing in the chill and des - o - lat - ed bowers.
Though we mourn the sweet flowers, autumn fruits are now ours— So we will not heed the storm-king's dark and wint'ry powers.

No. 112. Melody and Accompaniment.

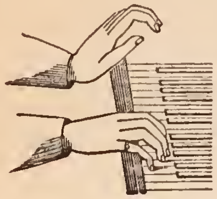
You observe that the base has a kind of song to sing. Let it be well connected, and varied as to loud and soft, according to your taste. You will find that, generally, a melody sounds well to be crescendo as it ascends, and diminuendo as it descends.

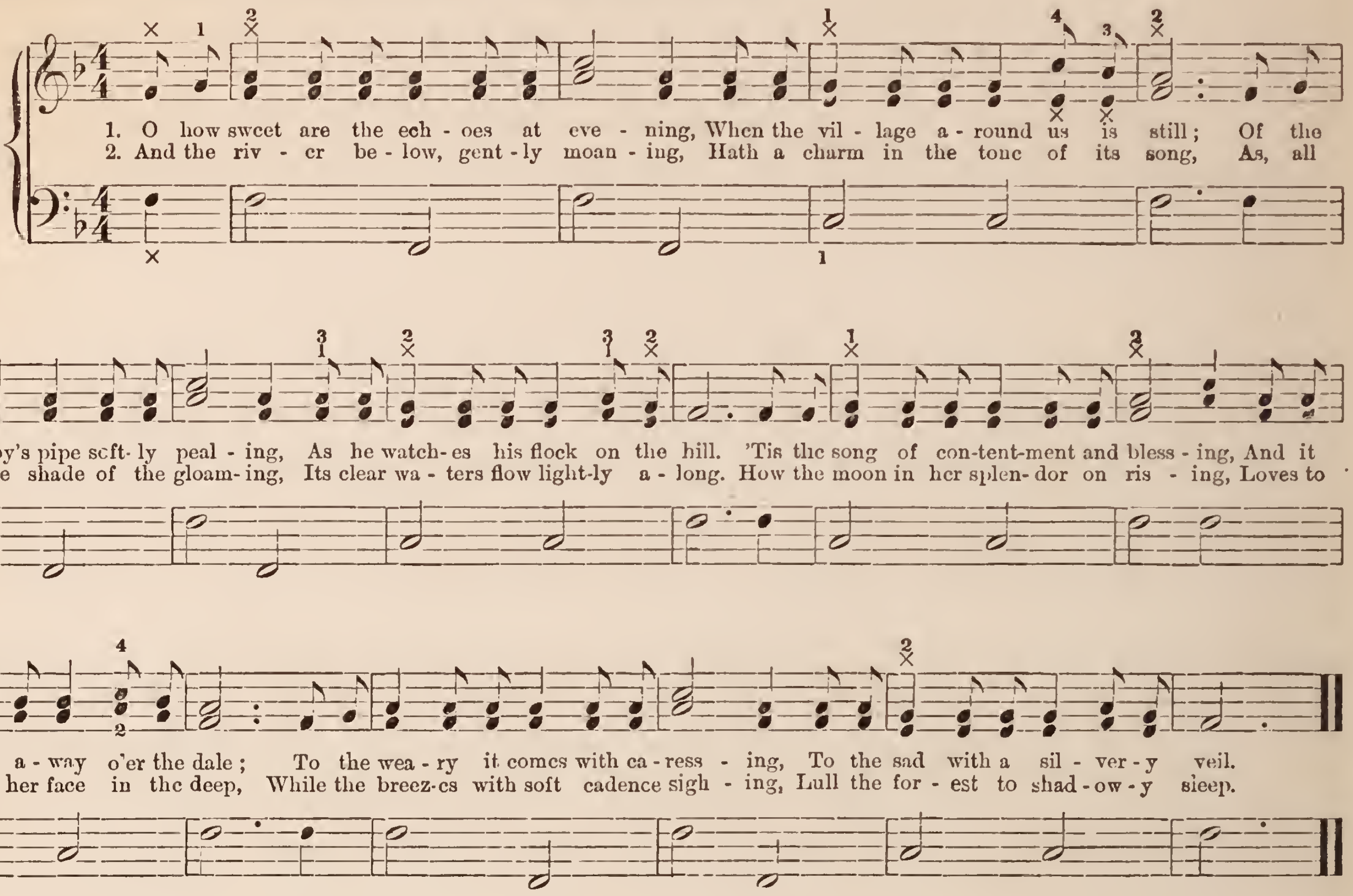


No. 113.

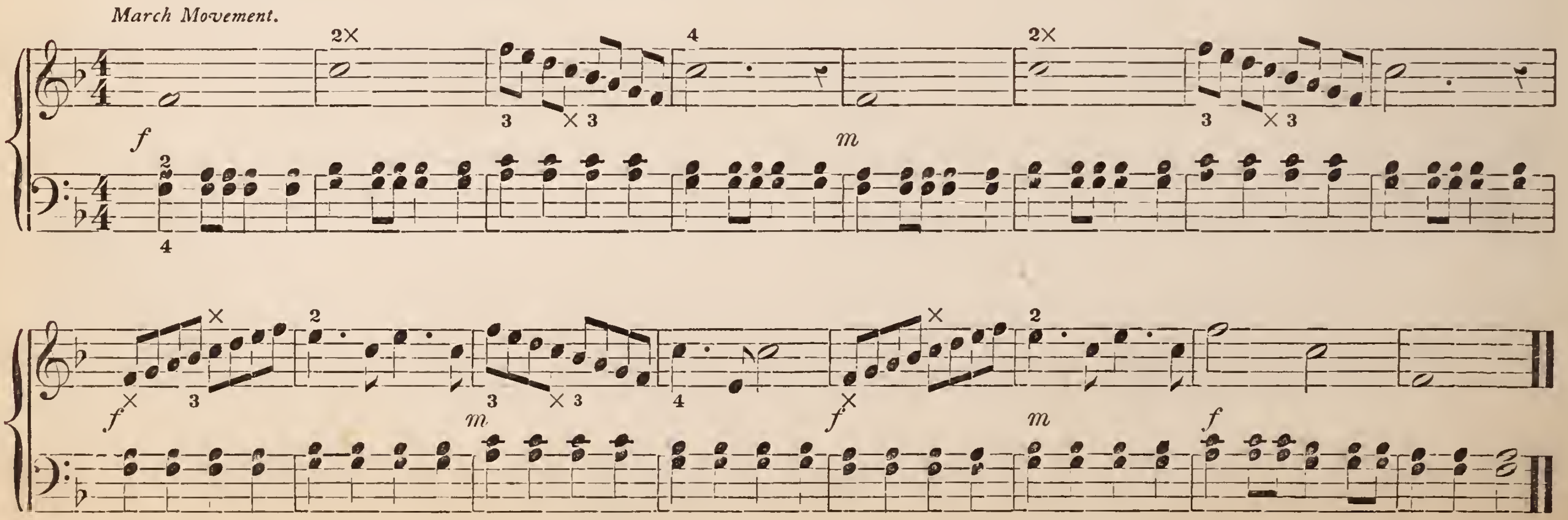
"O, HOW SWEET."

You will observe that a new fingering is introduced here. Be careful to get it well.



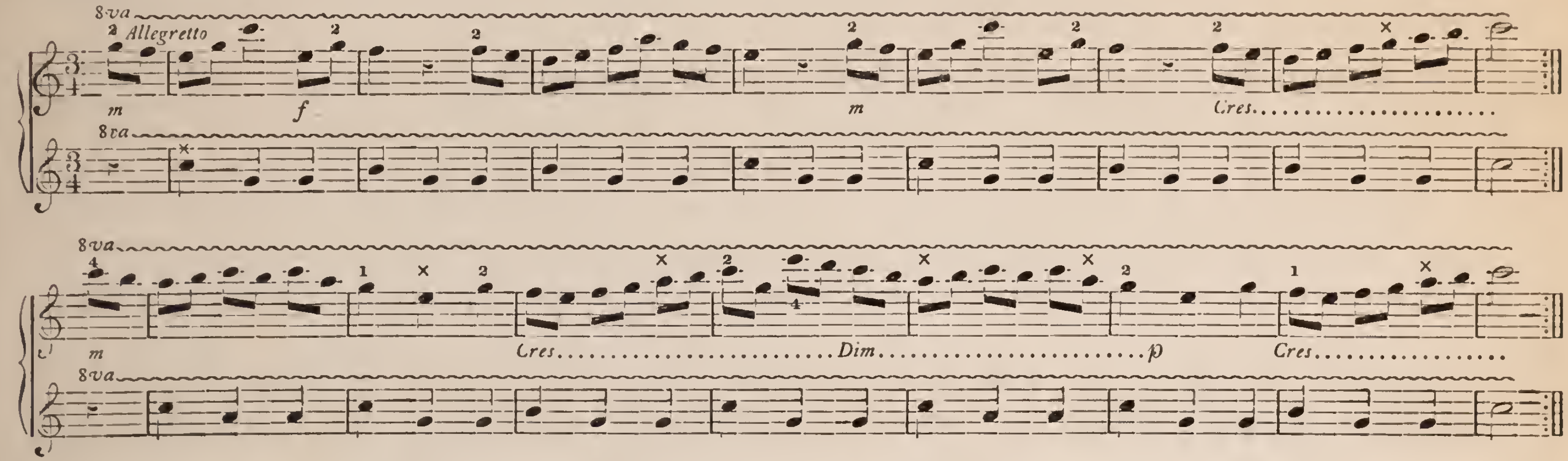

1. O how sweet are the ech - oes at eve - ning, When the vil - lage a - round us is still; Of the
2. And the riv - er be - low, gent - ly moan - ing, Hath a charm in the tone of its song, As, all
shepherd boy's pipe soft- ly peal - ing, As he watch- es his flock on the hill. 'Tis the song of con-tent-ment and bless - ing, And it
dim in the shade of the gloam- ing, Its clear wa - ters flow light-ly a - long. How the moon in her splen- dor on ris - ing, Loves to
spreads far a - way o'er the dale; To the wea - ry it comes with ca - ress - ing, To the sad with a sil - ver - y veil.
mir - ror her face in the deep, While the breez-es with soft cadence sigh - ing, Lull the for - est to shad - ow - y sleep.

No. 114. You have probably observed that the principal object in going through the keys, this time, has been to strike double notes neatly from the wrist, and to play single scales, moving the hand laterally only. If you have not accomplished these objects, you had better by all means review until this is done.



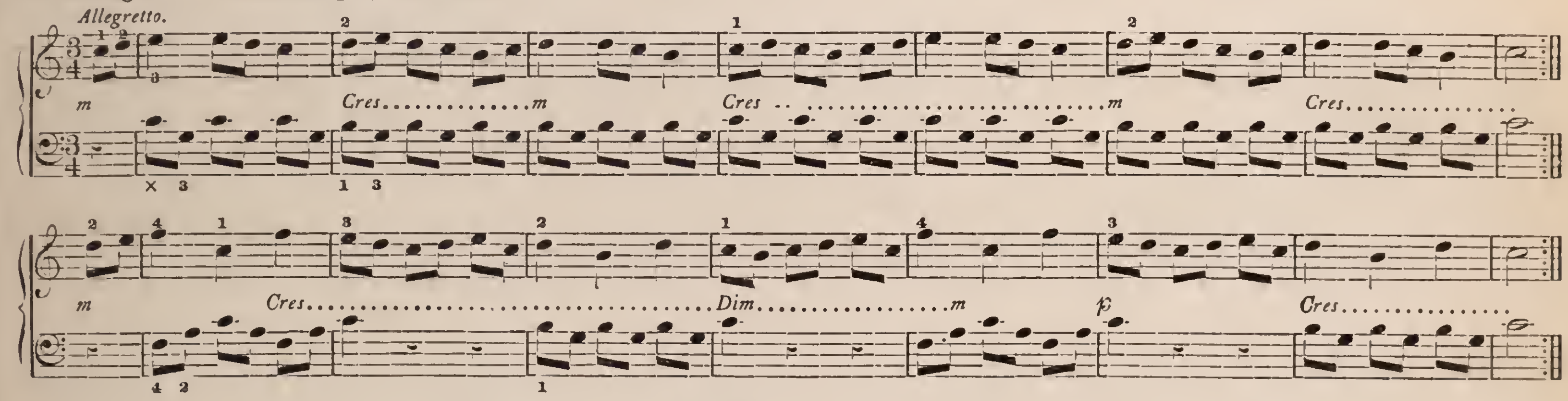
No. 115. THE THREE FRIENDS WALTZ.—TRIO.—PRIMO.

This piece will require great exactness in time, pitch and expression, to sound well. The one who plays this part sits at the upper end of the piano.



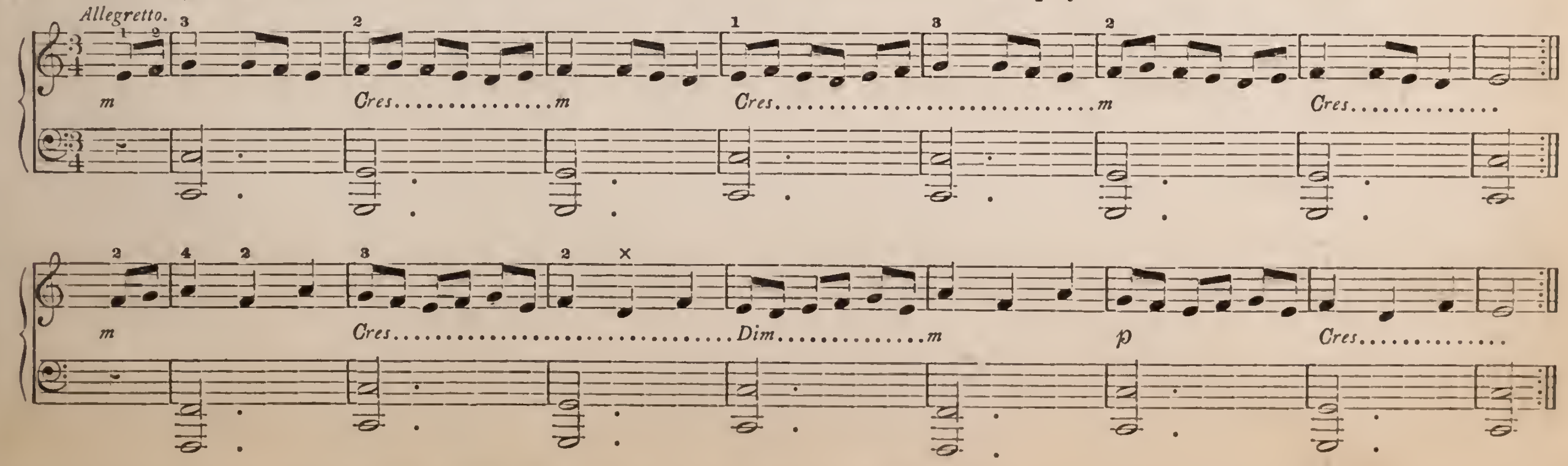
No. 116. THE THREE FRIENDS WALTZ.—TRIO.—SECONDO.

Let the one who plays this part sit opposite the middle of the piano, a little higher than the others. Let the left arm of this player be over the right of the one who plays the third.



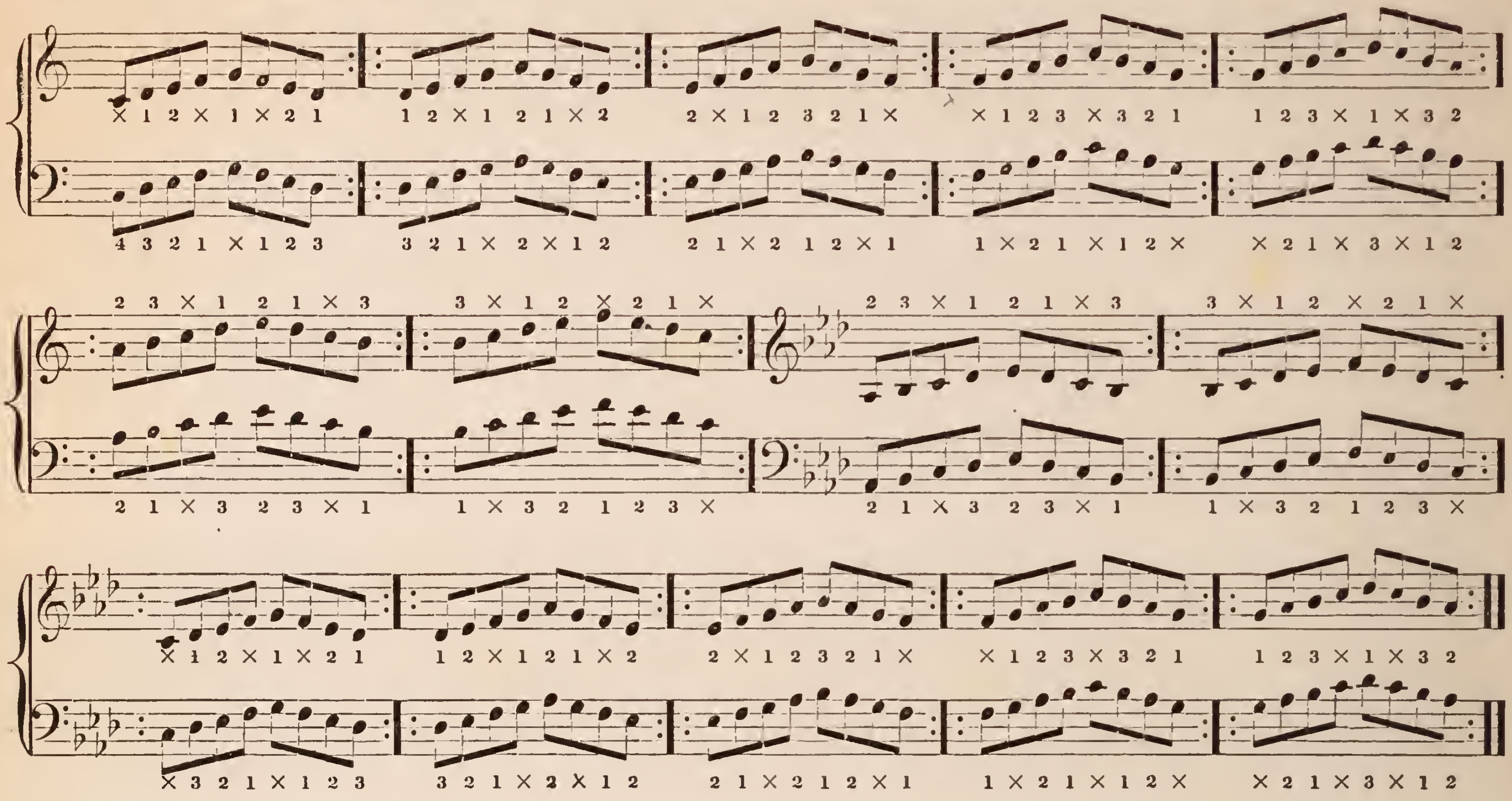
No. 117. THE THREE FRIENDS WALTZ.—TRIO.—TERZO.

The player of this part sits at the lower part of the piano. Strike the base pretty firmly. The upper notes of the octave can be omitted. Let the right hand of the one who plays this part be under the left arm of the one who plays second.

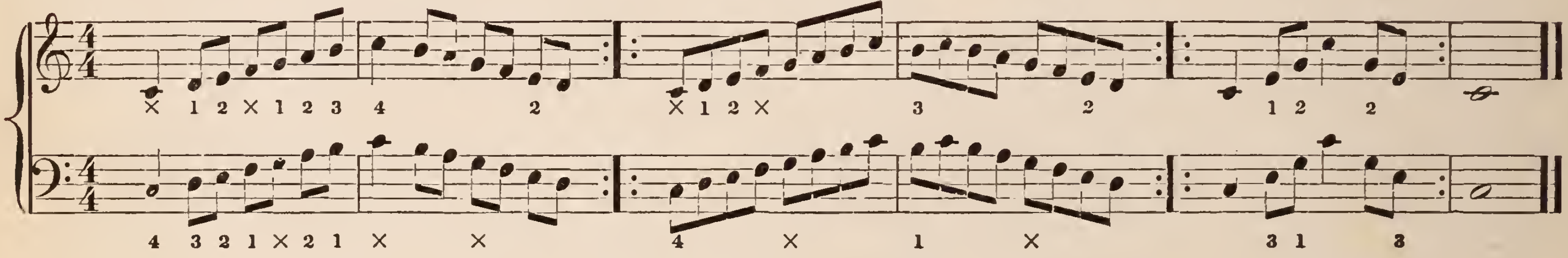


No. 118. Exercises Preparatory to the Scales.

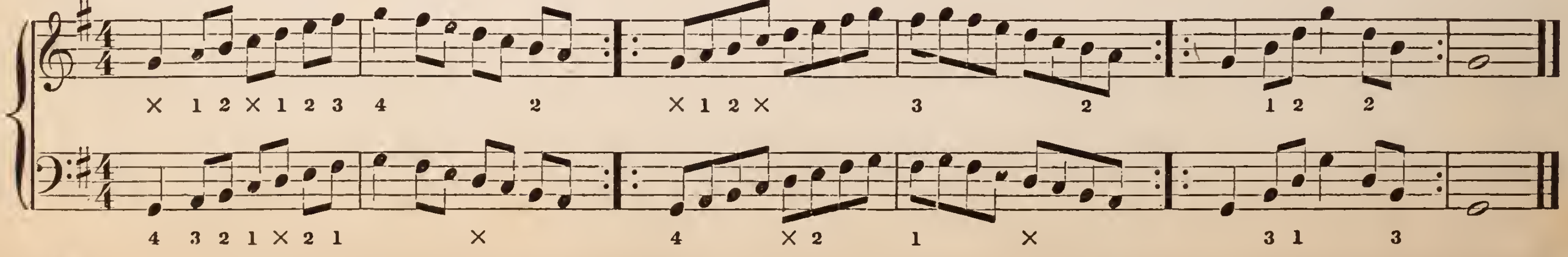
Observe that these exercises have the fingering peculiar to the scales. Each measure to be played until it goes quietly, smoothly and rapidly. Practice in this way in each key before playing the scale of that key. Two keys are here given, and in a like manner are all the others to be practiced. Move the hand as little as possible.



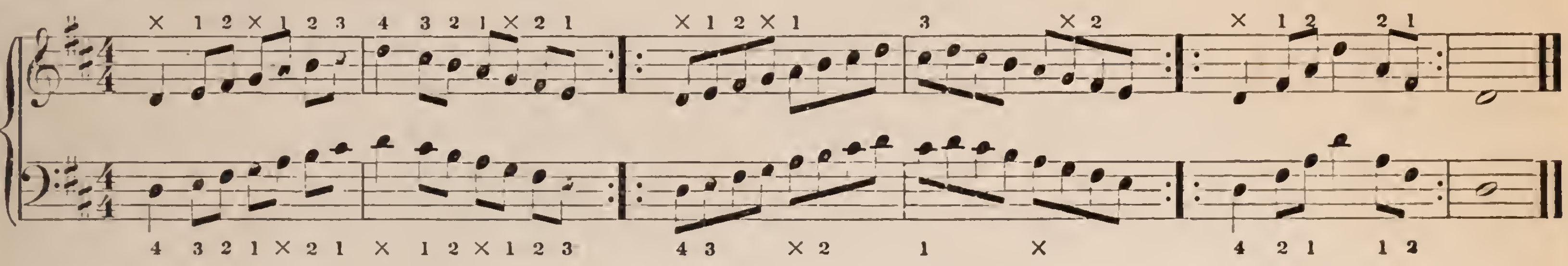
No. 119. Scale and Arpeggio in C.



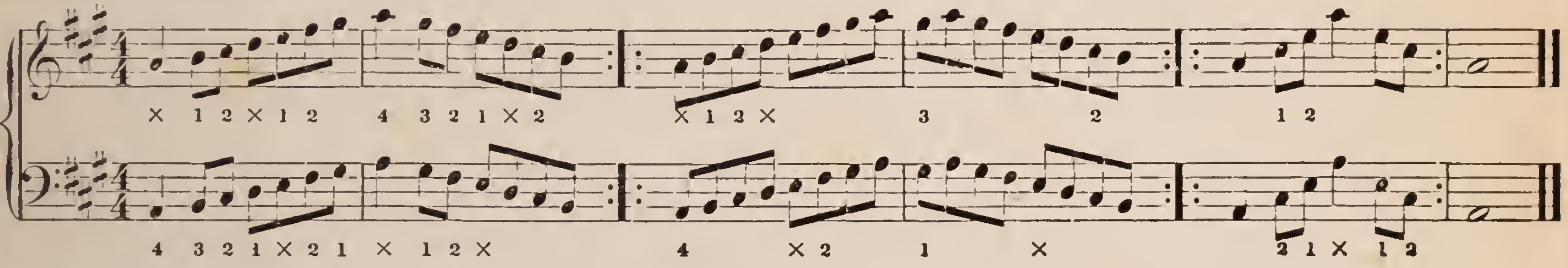
No. 120. Scale and Arpeggio in G.



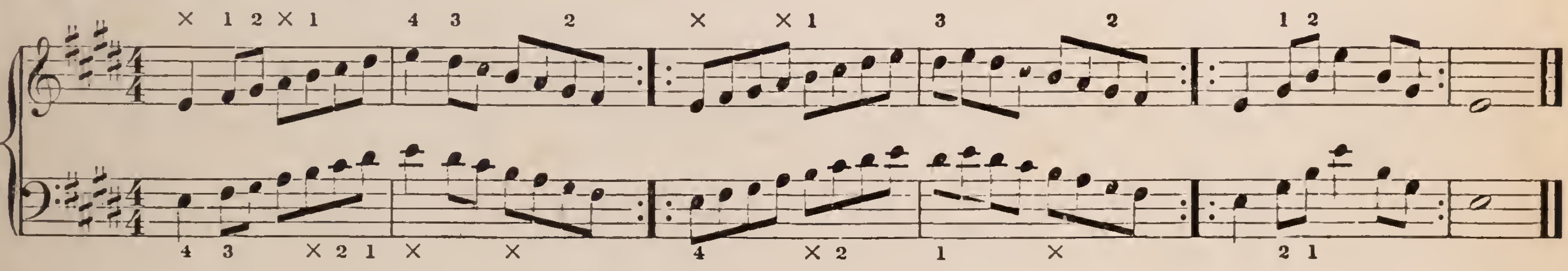
No. 121. Scale and Arpeggio in D.



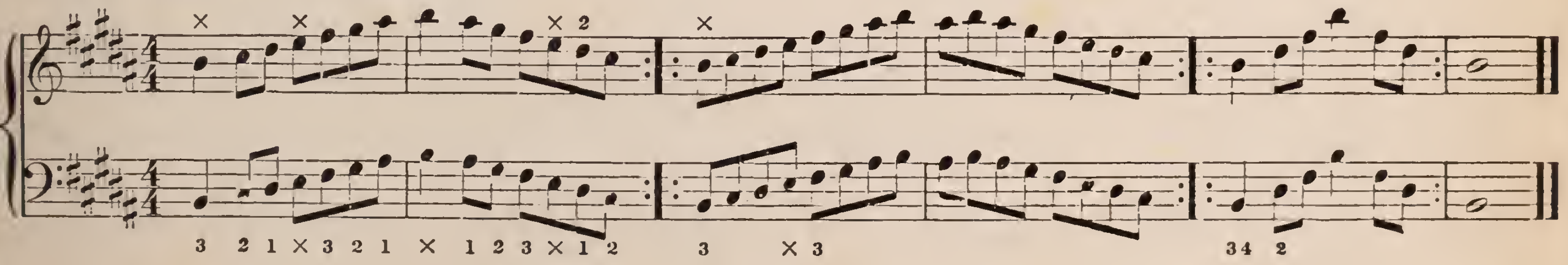
No. 122. Scale and Arpeggio in A.



No. 123. Scale and Arpeggio in E.

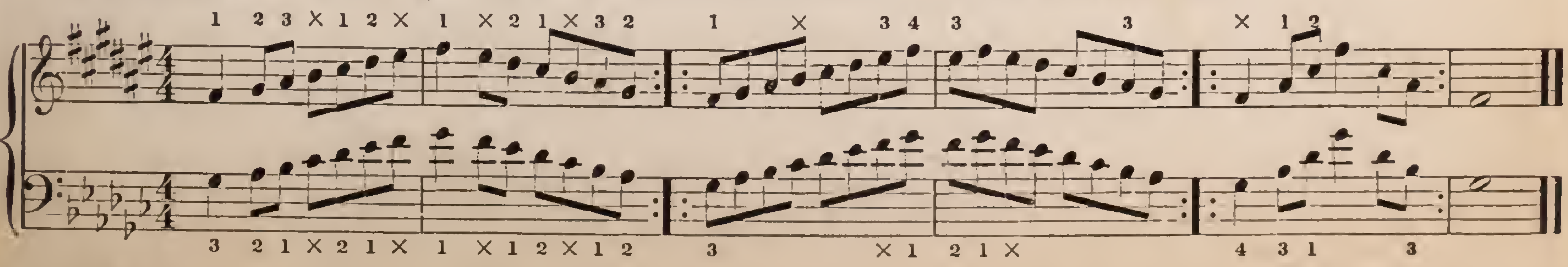


No. 124. Scale and Arpeggio in B.



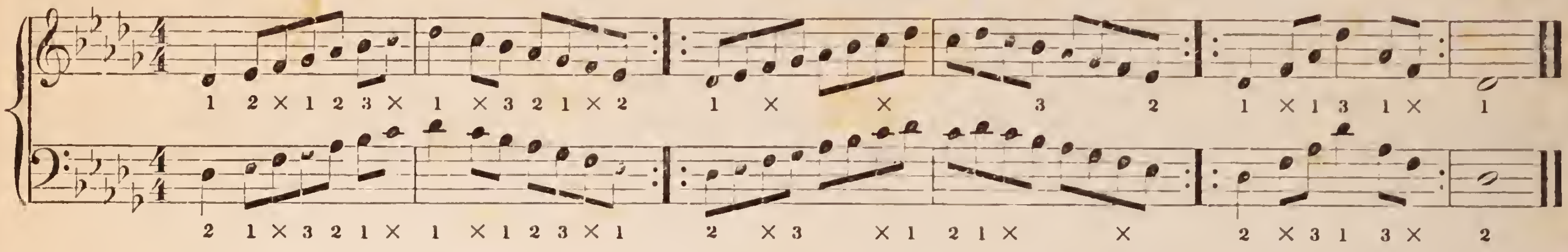
No. 125 & 126. Scale and Arpeggio in F Sharp, and Scale and Arpeggio in G Flat together.

You perceive that the keys of F♯ and G♭ differ only in their representation : to the ear they are the same.

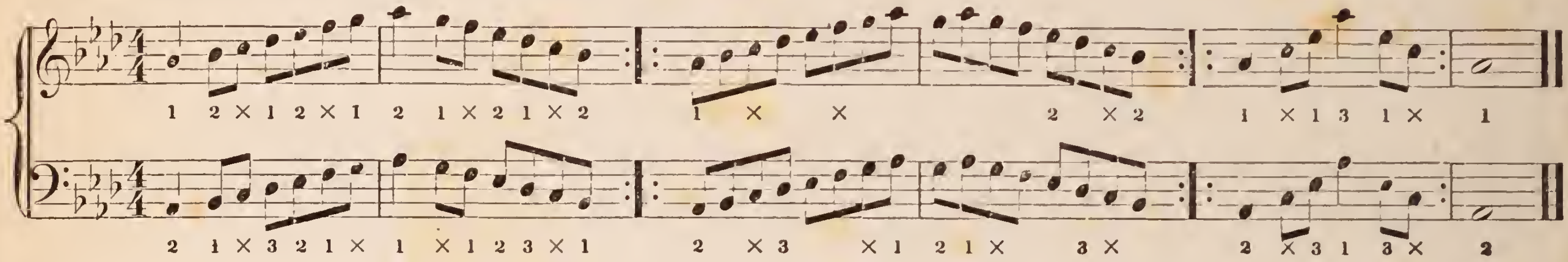


No. 127. Scale and Arpeggio in D flat.

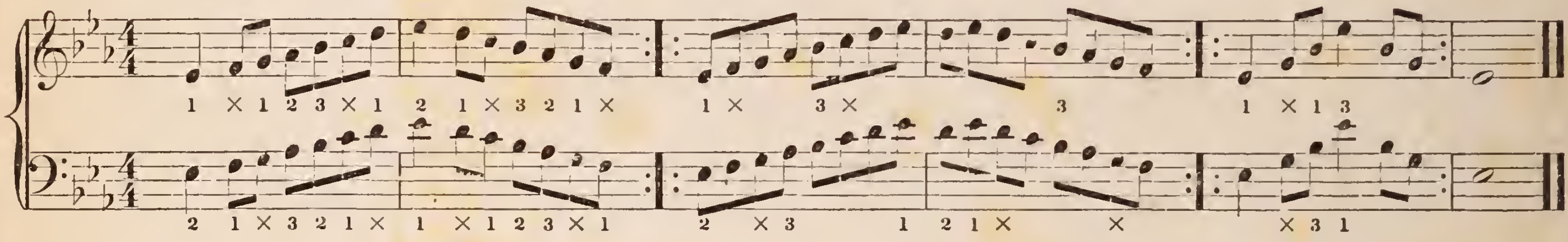
There is nothing more important to your playing than these scales. They should be practiced daily and thoroughly. Adhere to the fingering.



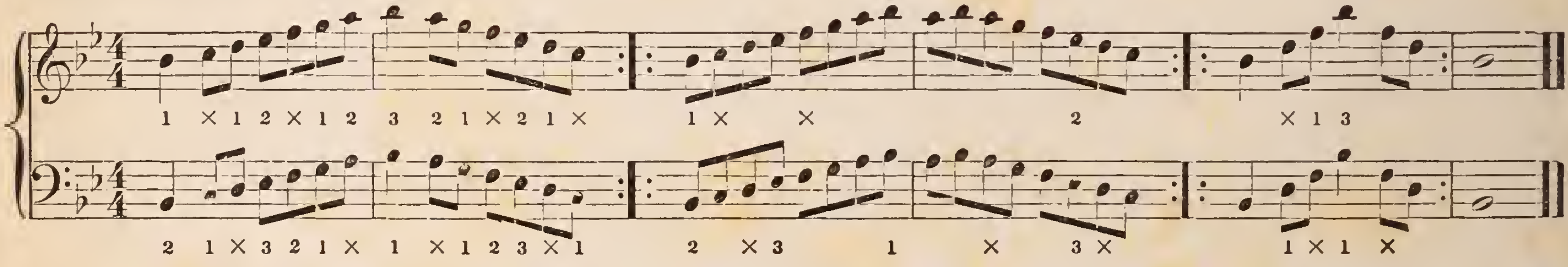
No. 128. Scale and Arpeggio in A flat.



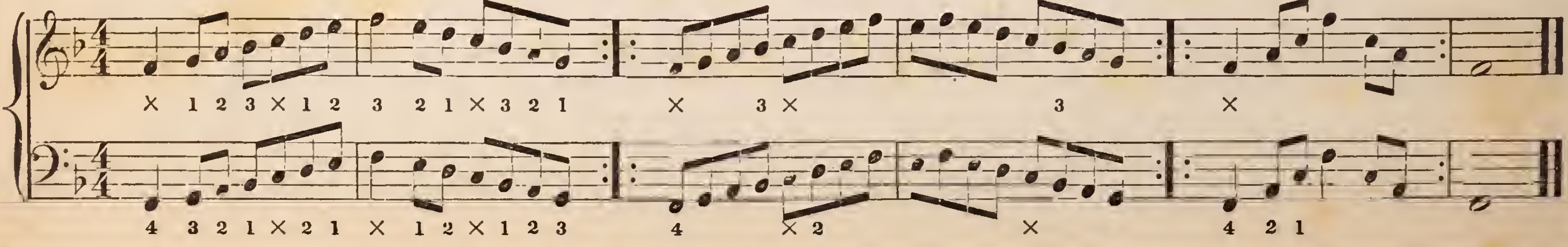
No. 129. Scale and Arpeggio in E flat.



No. 130. Scale and Arpeggio in B flat.

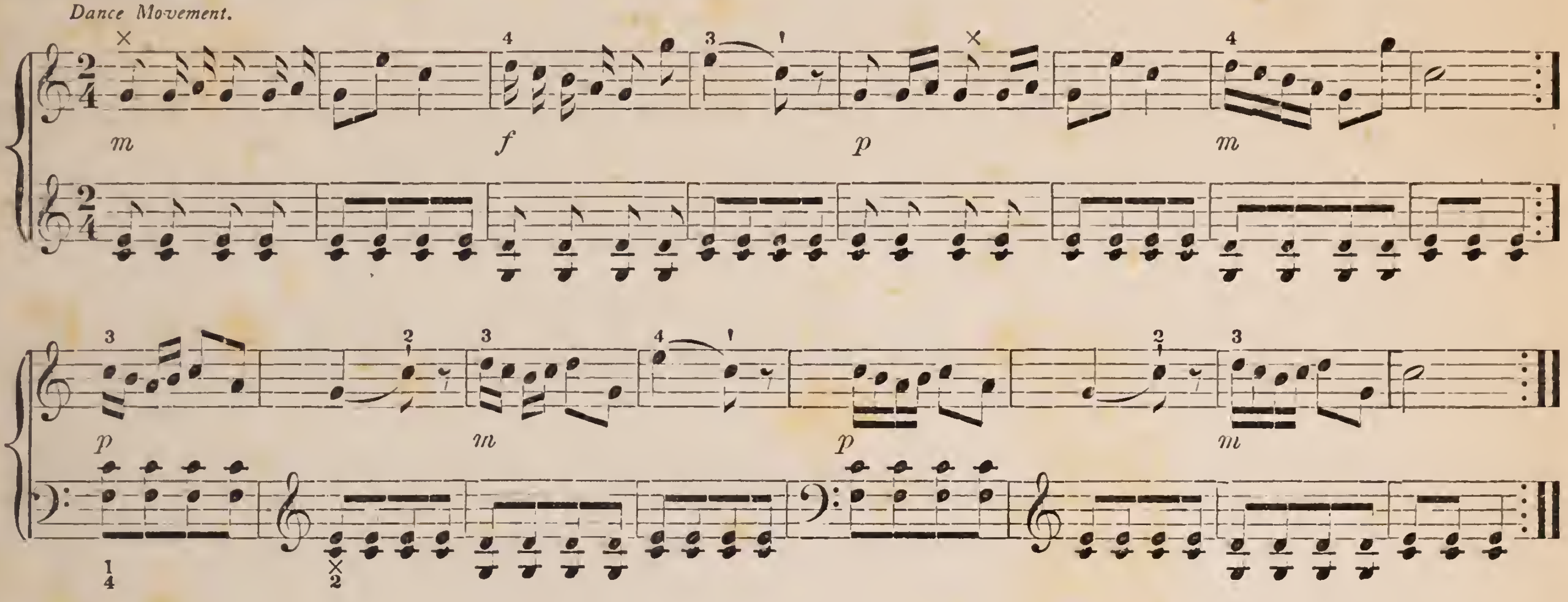


No. 131. Scale and Arpeggio in F.

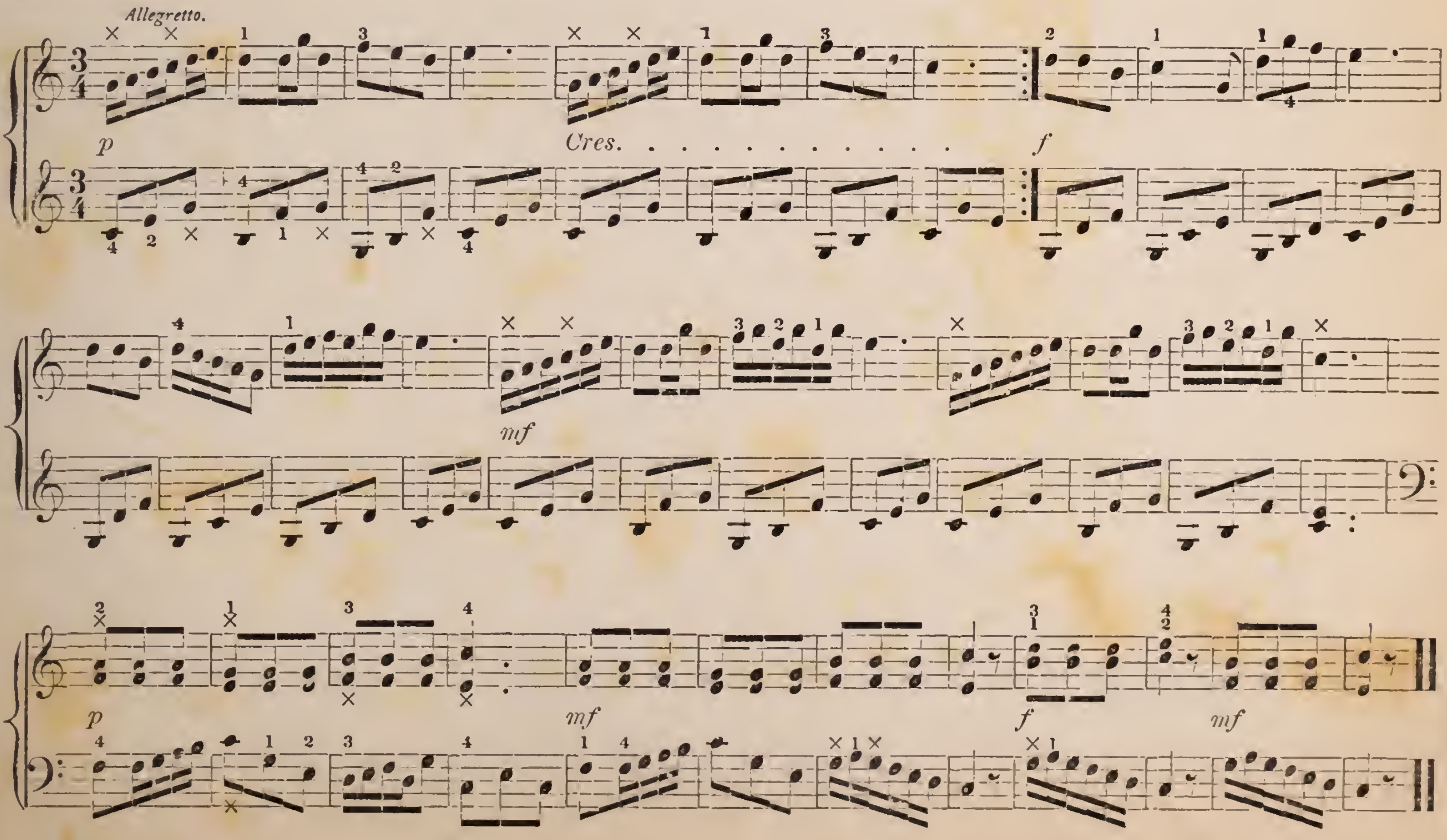


No. 132. Sixteenth Notes.

You observe that the value of the sixteenth notes is the same, whether they are single or in groups. Writing them one way or the other is merely a matter of convenience.

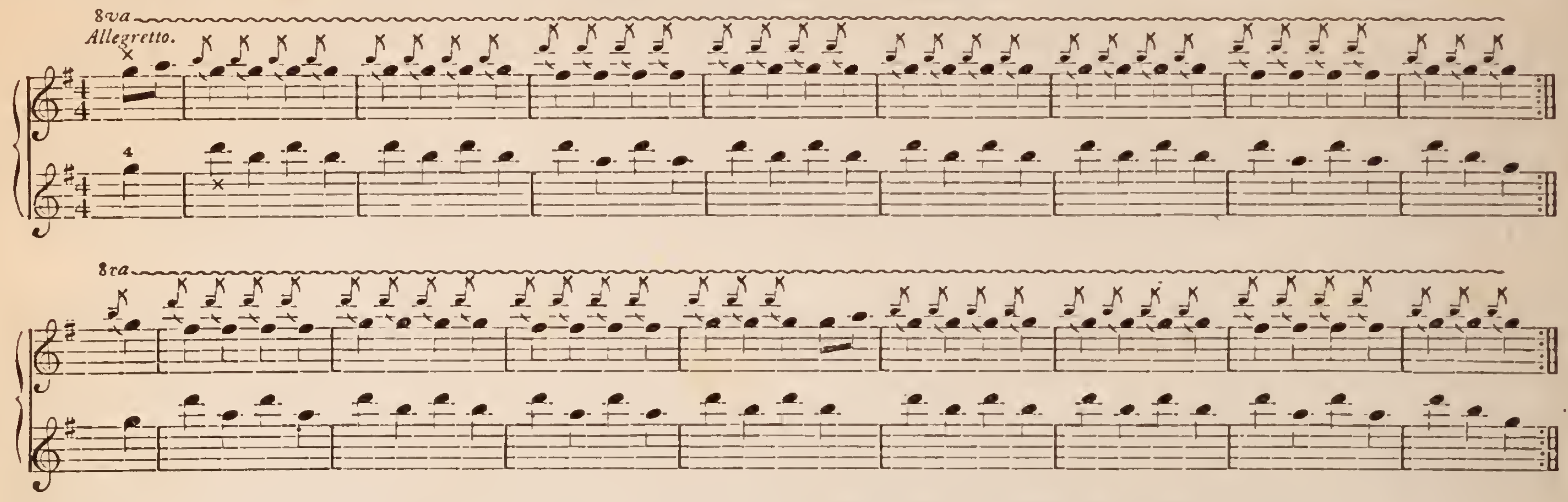


No. 133.



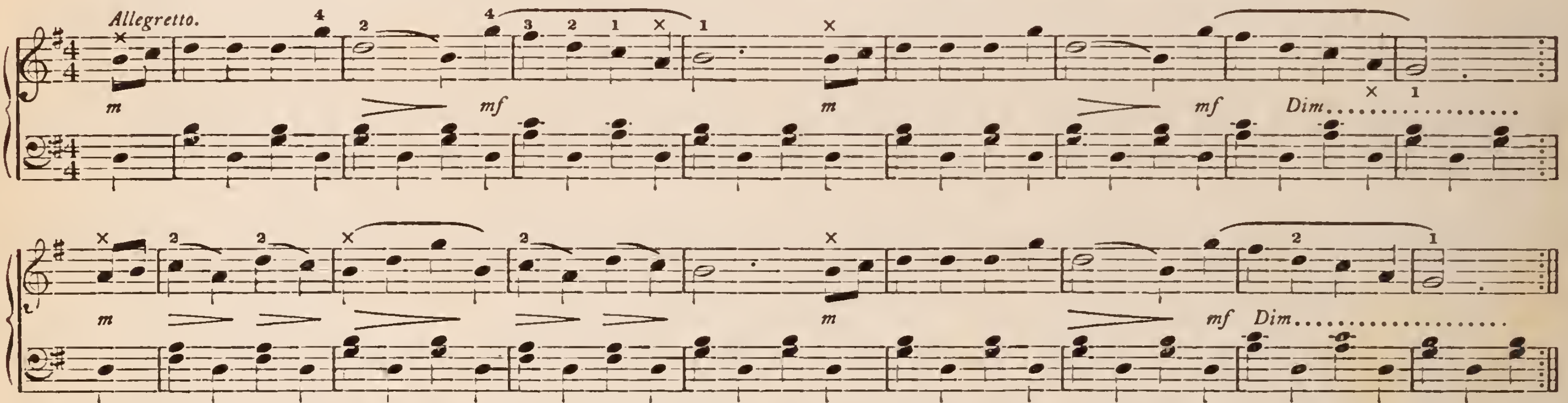
No. 134. THE SECOND TRIO. THE THREE FRIENDS' SLEIGH RIDE. PRIMO.

Remember that the appoggiatura has no time of its own, but borrows from the note which follows it, so it will be right to commence playing each appoggiatura when you commence the count or part of the measure on which it comes. If the hand playing the upper part is small, use the thumb for the lower note in the third measure. Do you hear the sleigh-bells?



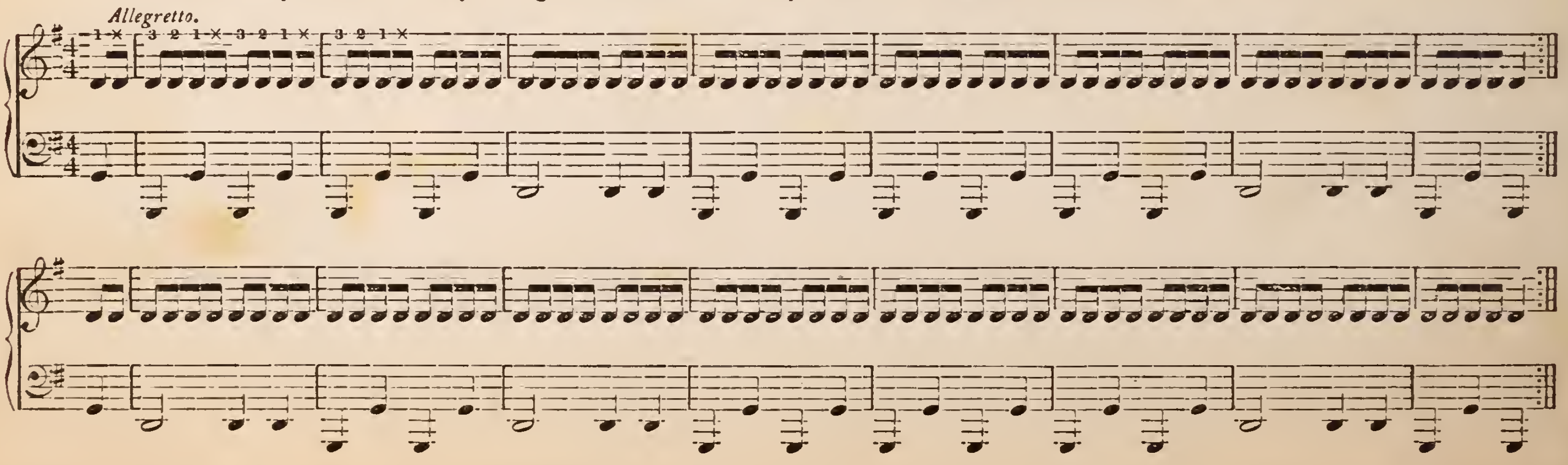
No. 135. THE SECOND TRIO.—THE THREE FRIENDS' SLEIGH RIDE.—SECONDO.

Directions for position and interlocking of arms same as on page 59. Do you hear the song of the sleigh-riders?



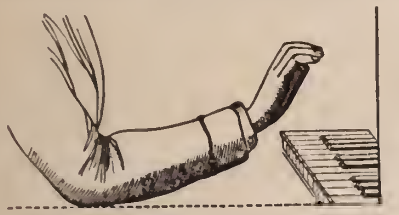
No. 136. THE SECOND TRIO.—THE THREE FRIENDS' SLEIGH RIDE.—TERZO.

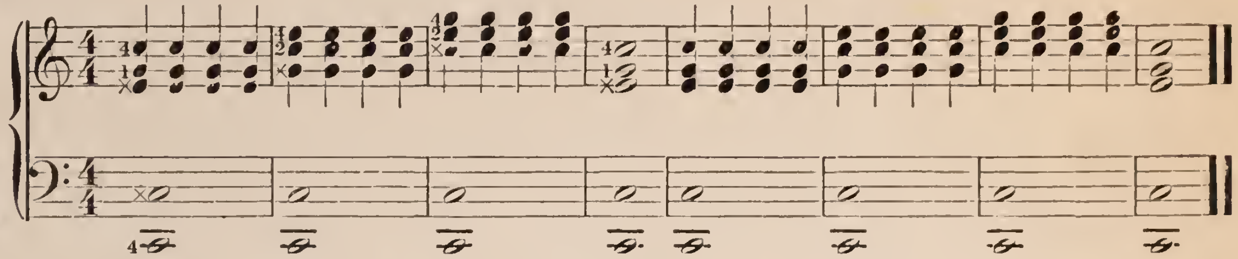
Give the base firmly, that there may be a good foundation. Do you hear the clatter of the horses' feet?



No. 137. The Common Chord of C in its Three Positions.

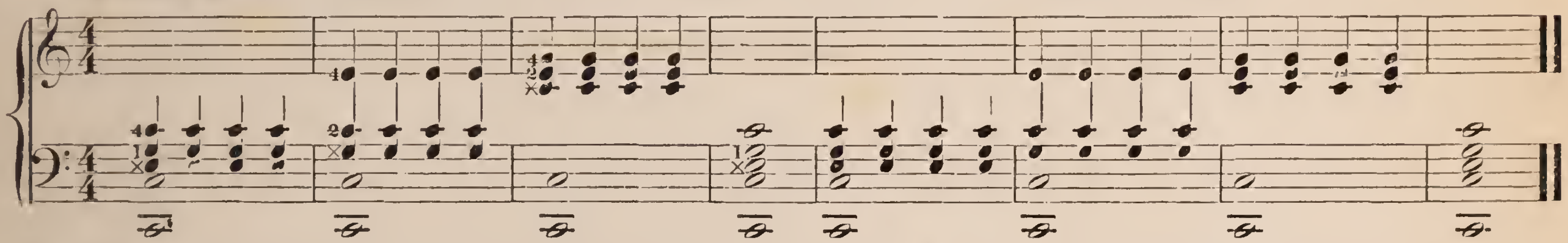
Play every common chord of C on the piano. Name the intervals combined in this chord. Name the chord and position as you play the lesson. Move the fore arm as illustrated in the cut. Do not leave the lesson until you can make the changes with facility.





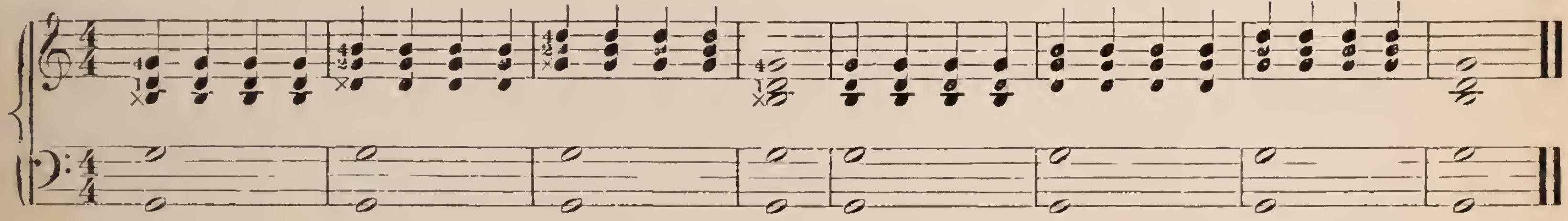
No. 138. The same Lesson an Octave Lower. When the hand is too small to reach an octave, omit the lower note.

Chords for the right hand are sometimes written on the base staff to avoid the use of so many added lines.



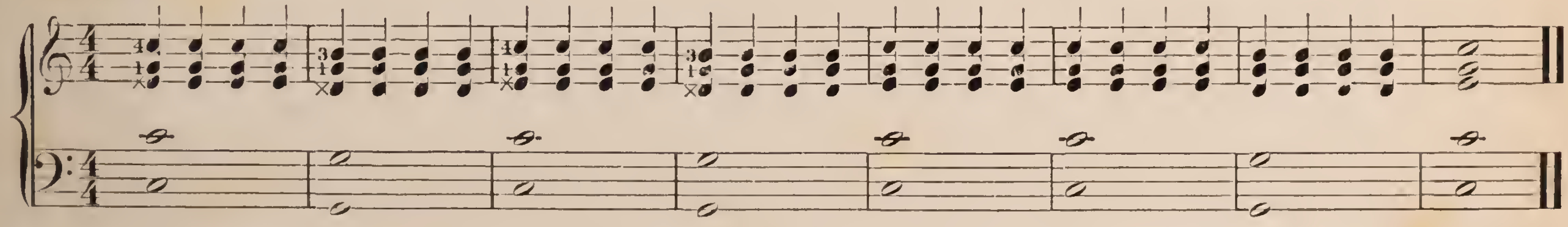
No. 139. The Common Chord of G in its Three Positions. What interval is made by the two base notes?

Play every common chord of G on the piano, before playing this lesson. Name again the intervals. Name the positions as you play them.



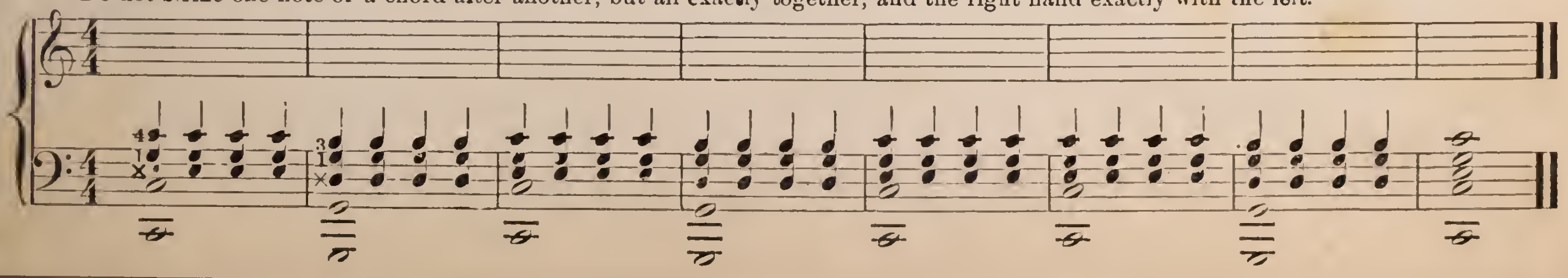
No. 140. Tonic and Dominant. What interval from upper base to lower treble?

Say whether tonic or dominant chord as you play—which position, first, second or third. Become familiar with every interval in the combinations.



No. 141. The same Lesson an Octave Lower. What interval from lower to middle notes of right hand?

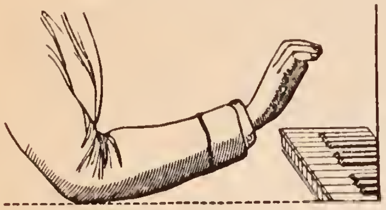
Do not strike one note of a chord after another, but all exactly together, and the right hand exactly with the left.

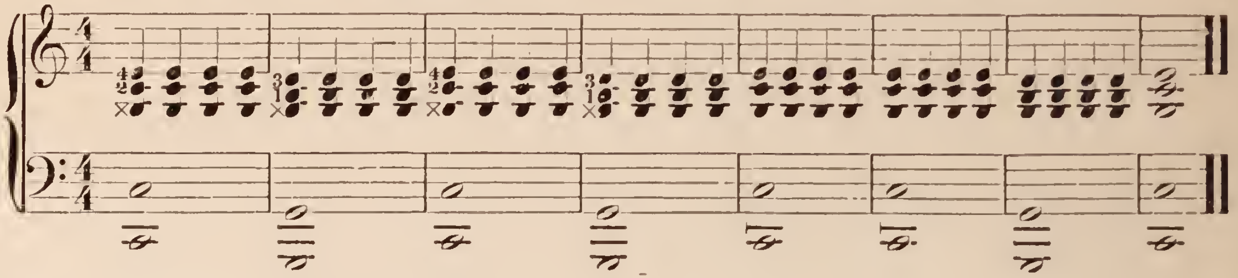


No. 142. Other Positions of the Tonic and Dominant.

What interval from middle to upper note of right hand?

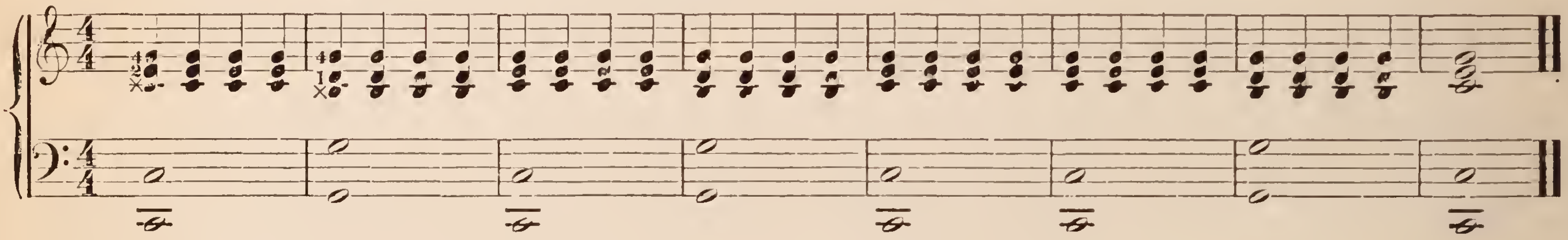
Name the chord both by tonic and dominant and by letter—also the positions. In harmony intervals are counted upwards.





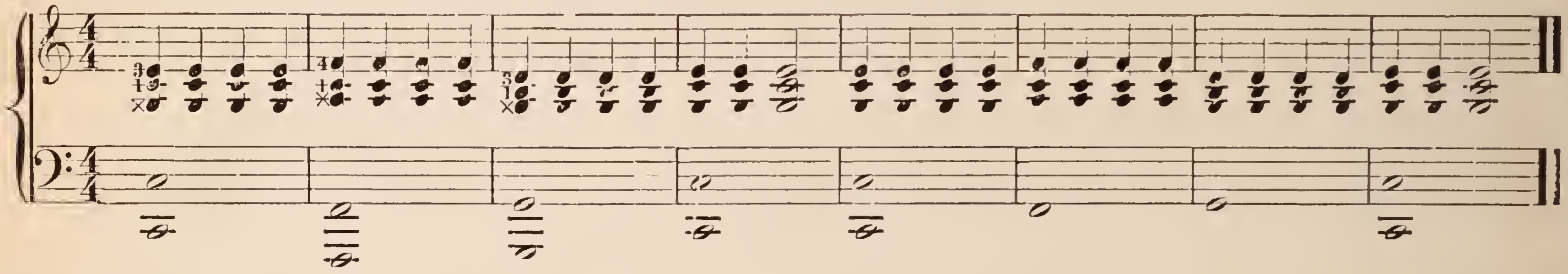
No. 143. Others Positions of Tonic and Dominant Chords.

Observe that the tones indicated by the base notes in each measure begin at the beginning of the measure—exactly with the first chord in the right hand. A note written in the middle or last part of a measure, must have its sound at the beginning of the measure, if there is no rest or other note before it. Name chords and positions as before.



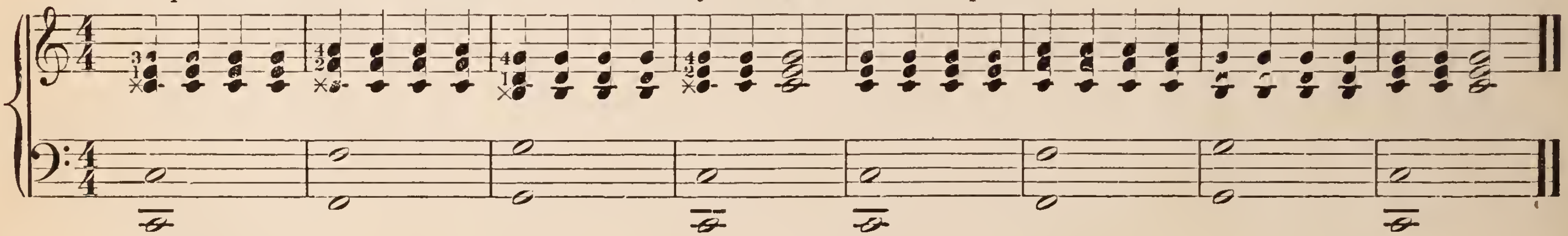
No. 144. The Common Chord of F—Subdominant.

Before playing this lesson, play the common chord of F in all its positions. Name the chords of tonic, dominant and subdominant as they occur, with their positions. Observe the intervals of which these chords are composed.

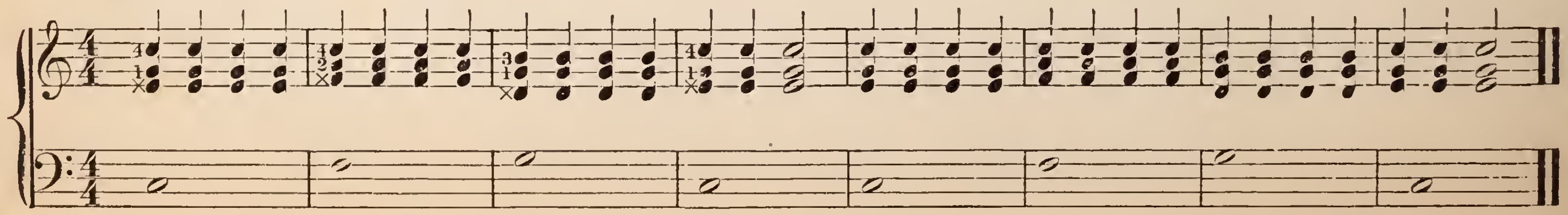


No. 145. Other Positions of Chords of Tonic, Dominant, and Subdominant.

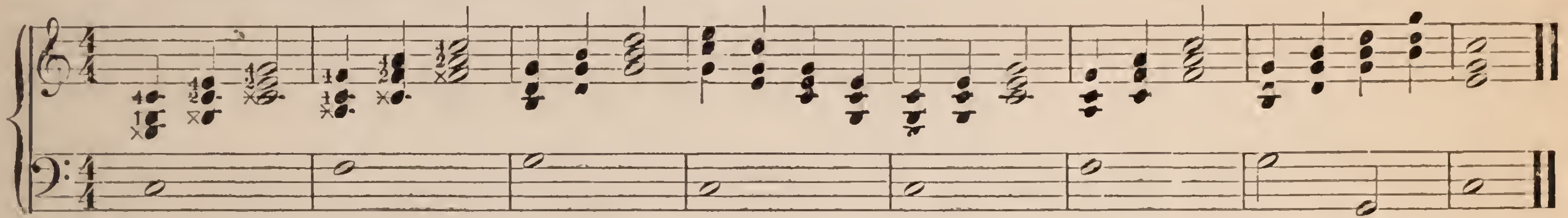
Observe previous directions. Remember that in harmony intervals are counted upwards.



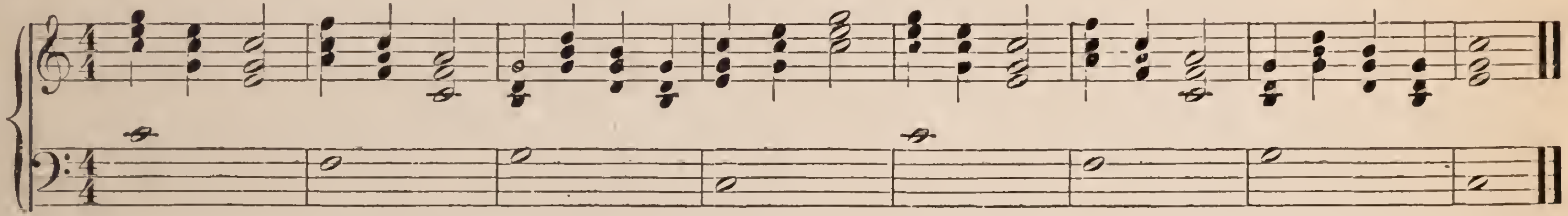
No. 146. Other Positions.



No. 147. Notice that in the first position of these chords the first fingers strikes the middle note, and that in the second and third positions the second finger strikes the middle notes.

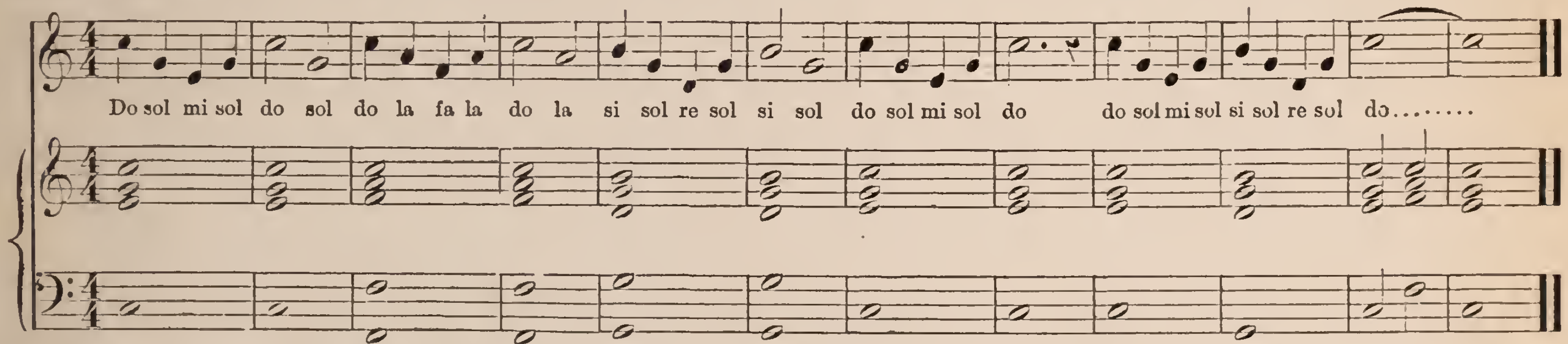


No. 148. Name chords and positions when you first play the lesson through, and *think* what they are as you play it afterwards.



No. 149. Melody formed on Chords.

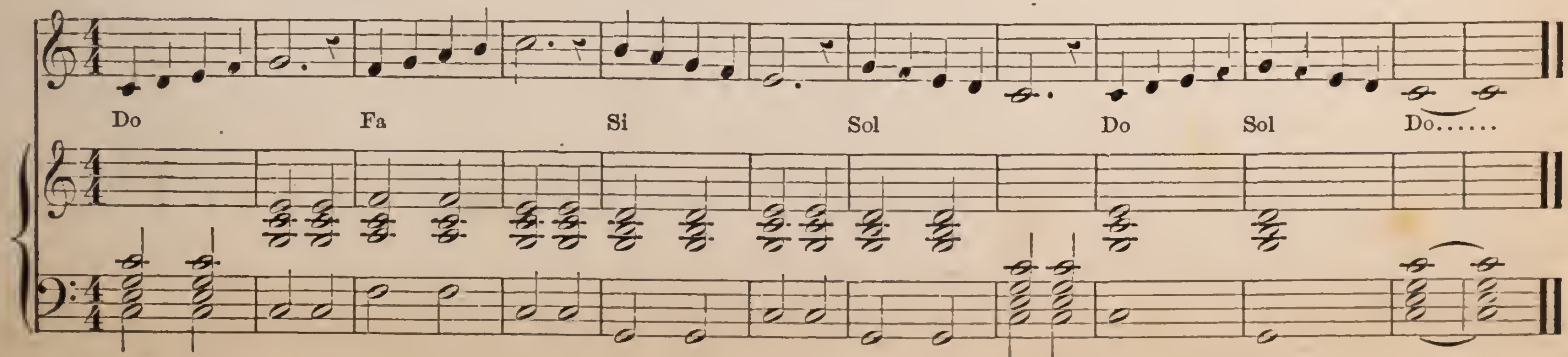
Observe that you are singing the tones of the tonic, dominant and subdominant chords--arpeggios for the voice. Name the chords of which the melody and accompaniment are composed. Notice carefully the intervals you produce in singing, and have, as soon as possible, their sounds in your memory, that you may give them with readiness and accuracy. Your teacher will probably here explain to you those things about the organs of the voice, that are most necessary for you to know ; or you may read a description of them among the explanations in the fore part of the book. See that the tone is well formed and delivered. This will depend upon the pharynx, and the opening of the mouth, together with the position of the lips, tongue, teeth, &c. See that the intonation is exact, and that the breathing is right. Attend also to the utterance of the words.



Do sol mi sol do sol do la fa la do la si sol re sol si sol do sol mi sol do do sol mi sol si sol re sol do........

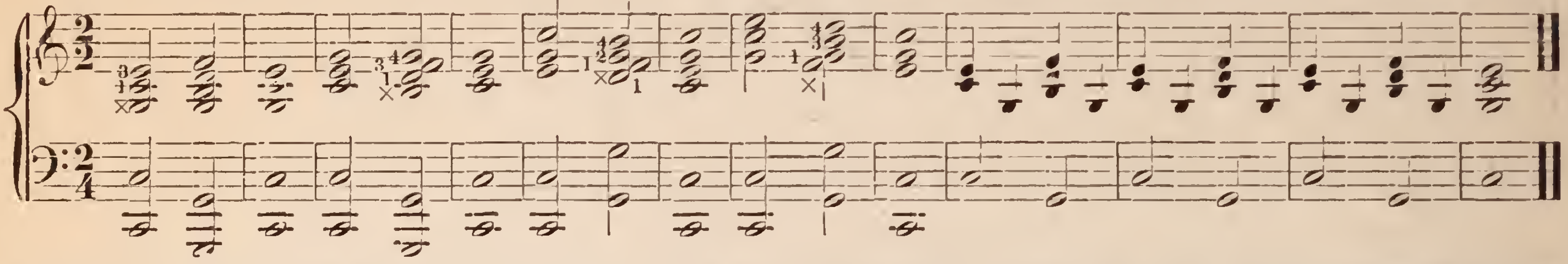
No. 150. Melody on Scale. Passing Notes.

You observe that a melody may consist of arpeggios of chords, as in the preceding lesson, or of scale forms, as here. You perceive that the phrases in this lesson rest on, and are accompanied by tonic, dominant and subdominant chords, though there are some tones in each phrase that do not belong to the accompanying chord. These are called passing notes.

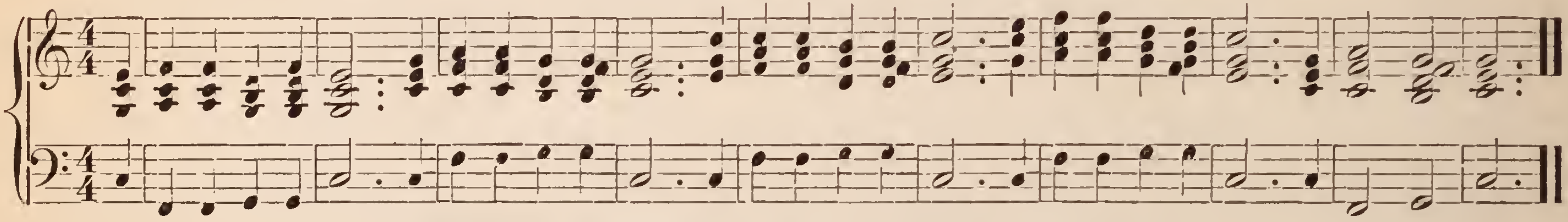


No. 151. The Chord of the Seventh. Before playing this, play and name all the positions of the chord of the seventh of G.

Observe there are four positions of the chord of the seventh, because there are four distinct tones in its composition. Name as you play.



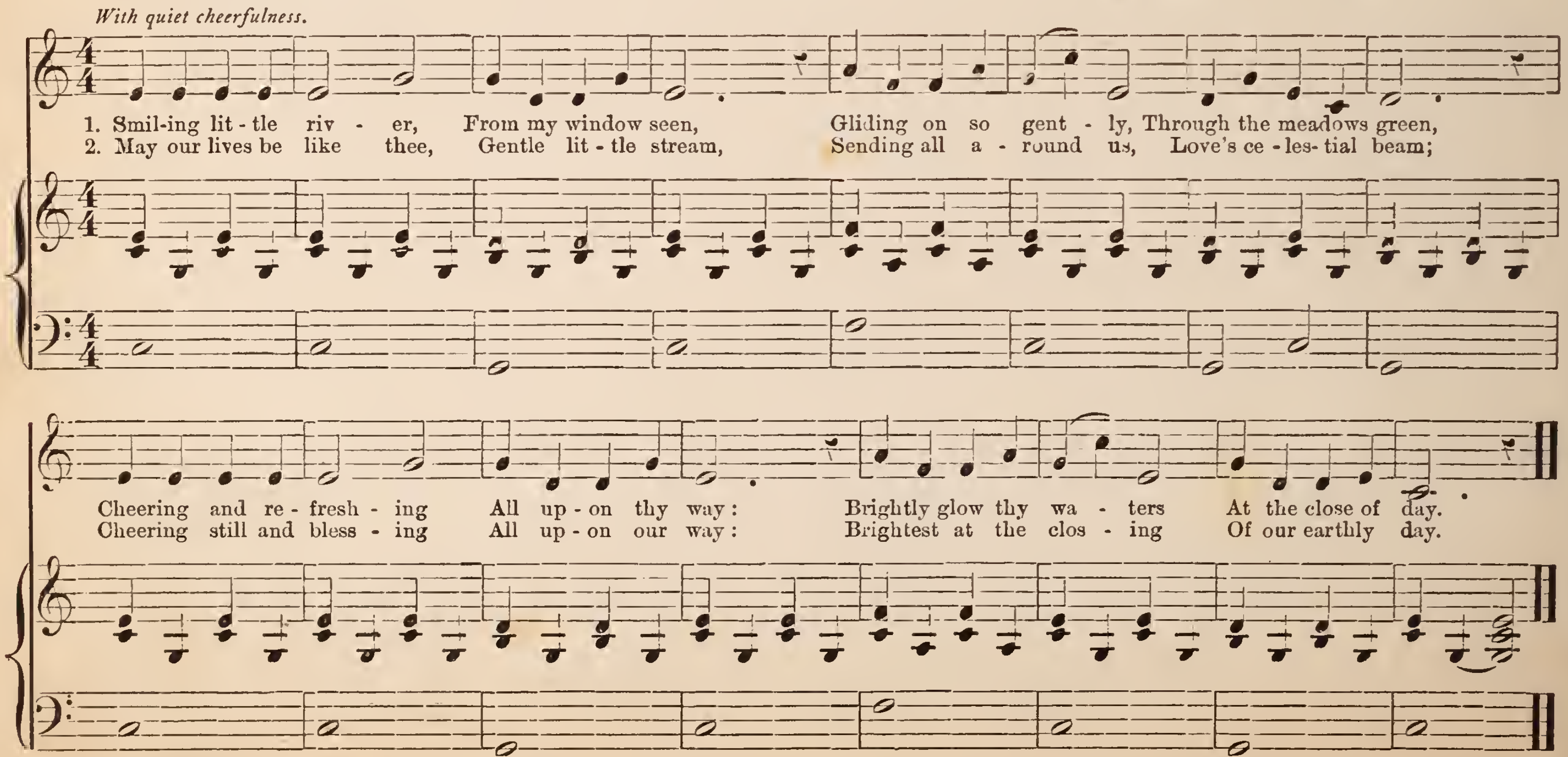
No. 152. You perceive that the chord of the seventh occurs only on the dominant. You see, also, that it is made by adding seven—not seven in the scale, but seven in the chord—to the one, three, five and eight, which make the common chord.



SUMMER SCENES. No. I.—The Little River.

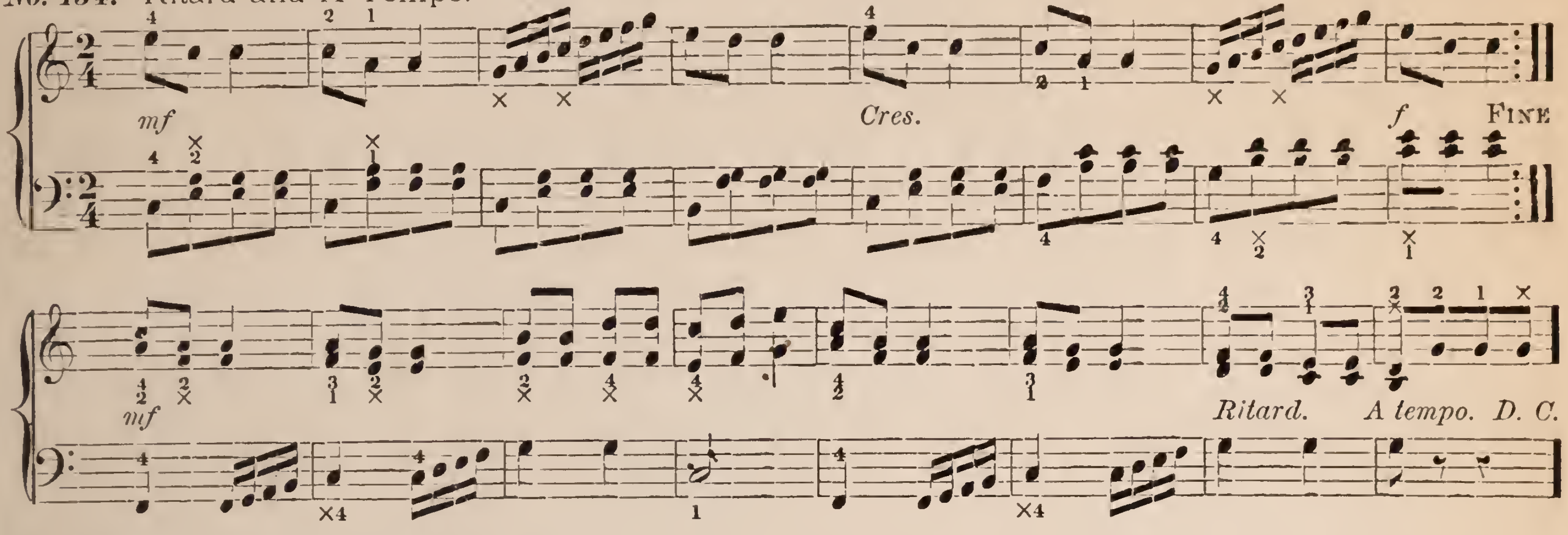
No. 153. Quality of Tone.

Observe that the main object of these songs is *quality of tone.* You will see that by distending the pharynx, you can make your voice more appropriate to singing about a "cavern" than a "smiling little river." This would be a wrong quality for this song. Express naturally and pleasantly the feeling or emotion that these words would excite were the same before you, and the words really your own. The pharynx should be nearly in its usual position as when you are talking—just enough distended to permit the coming into the voice of the right feeling. For the female voice, it should be decided carefully which tones are to be sung with the lower, and which with the medium register. Observe breathing and articulation. Point out where the melody in these songs is made of chords, and where of scale forms.



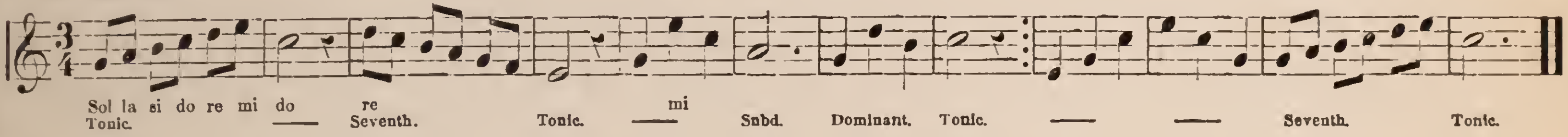
With quiet cheerfulness.
1. Smil-ing lit - tle riv - er, From my window seen, Gliding on so gent - ly, Through the meadows green,
2. May our lives be like thee, Gentle lit - tle stream, Sending all a - round us, Love's ce - les- tial beam;
Cheering and re - fresh - ing All up - on thy way: Brightly glow thy wa - ters At the close of day.
Cheering still and bless - ing All up - on our way: Brightest at the clos - ing Of our earthly day.

No. 154. Ritard and A Tempo.



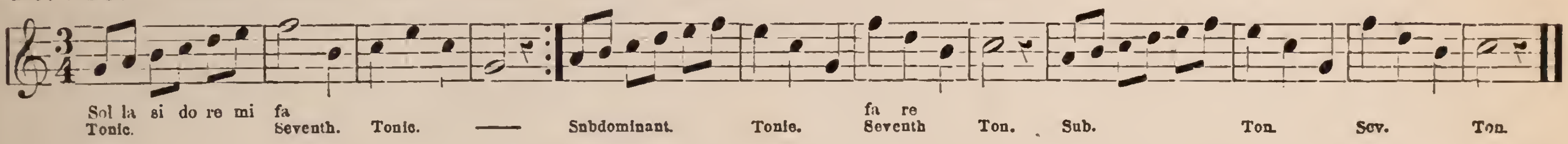
No. 155. Making Accompaniments.

Do not hesitate to try this exercise; it is not difficult, and is very useful. You can simply strike the chords, or you can give your accompaniment such forms as are usual. Remember, the tonic is one of a key, the dominant, five, and the sub-dominant, four. Choose such positions of the chords as will best sustain your voice. The dash signifies that the chord is continued. Do not practice the lessons that are too high or too low for you. Remember that these lessons are principally for delivery of the voice, articulation, phrasing, and the proper use of the registers.

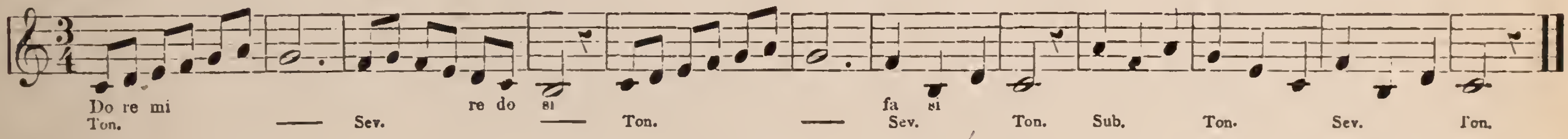

Sol la si do re mi do re mi
Tonic. — Seventh. Tonic. — Subd. Dominant. Tonic. — — Seventh. Tonic.

No. 156.

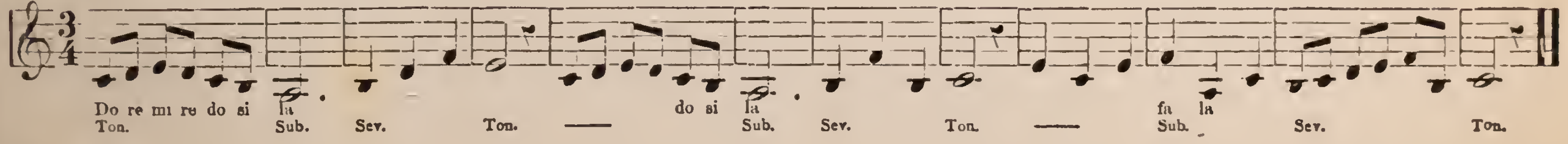
Remember that the word "seventh" means the chord of the dominant seventh.


Sol la si do re mi fa fa re
Tonic. Seventh. Tonic. — Subdominant. Tonic. Seventh Ton. Sub. Ton. Sev. Ton.

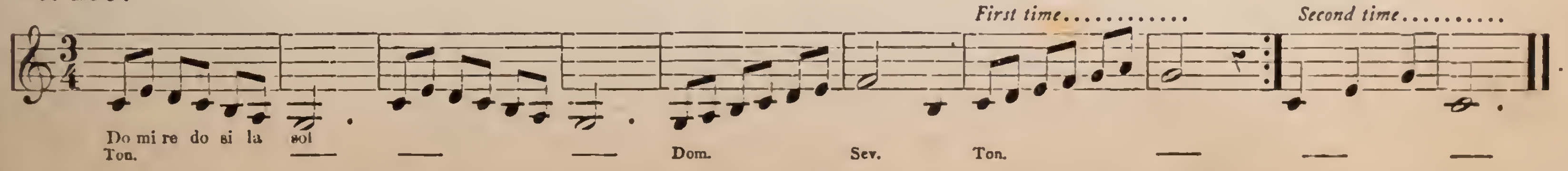
No. 157.



No. 158.

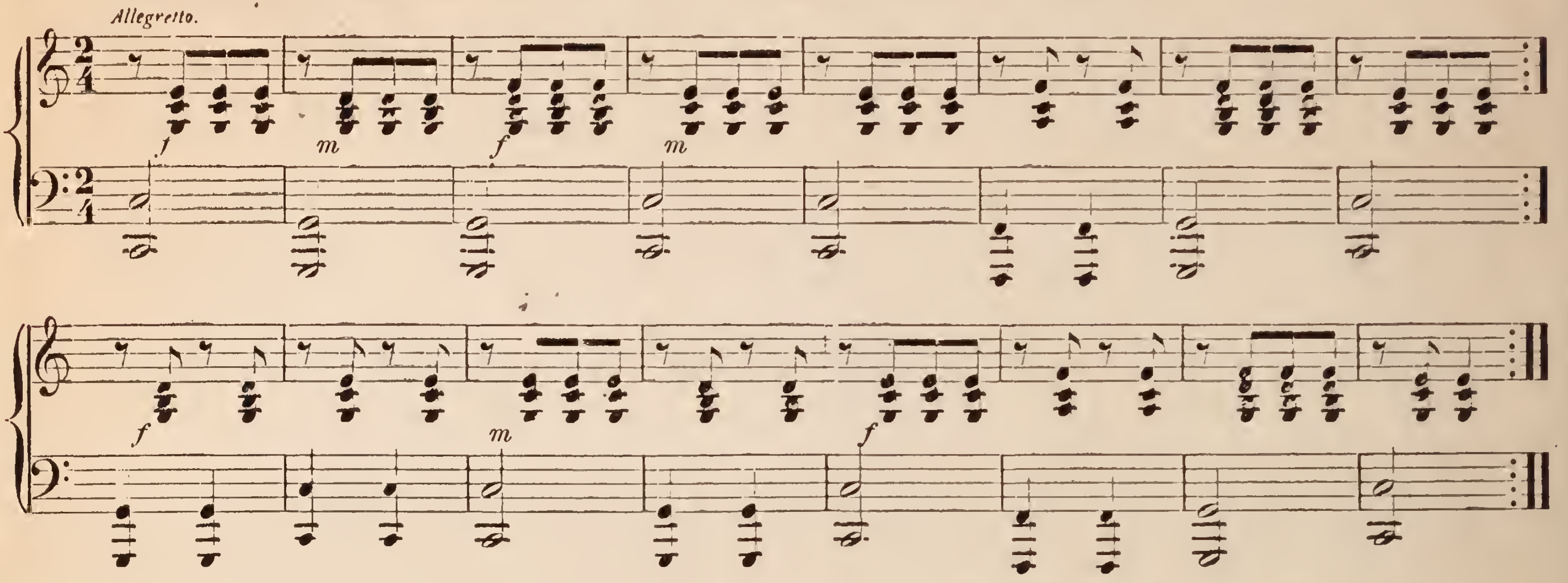

Do re mi re do si la do si la fa la
Ton. Sub. Sev. Ton. — Sub. Sev. Ton. — Sub. Sev. Ton.

No. 159.



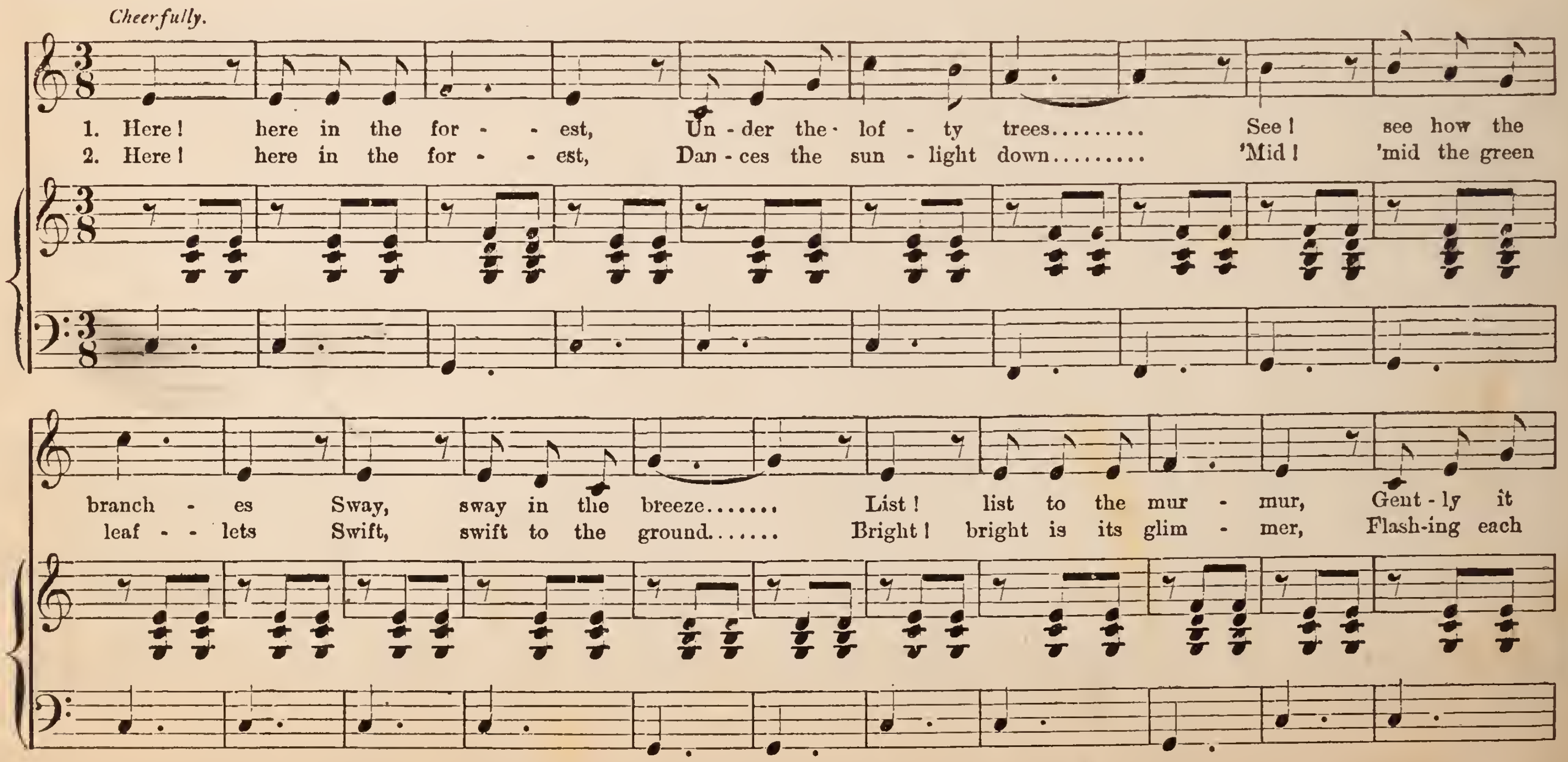
No. 160. GALLOPADE.—NINTH DUET.—SECONDO.

Name tonic, dominant and subdominant chords, and their positions. Learn both Secondo and Primo of this and the following duets. whether you play them with another or not; for they are intended to improve your chord and scale practice.

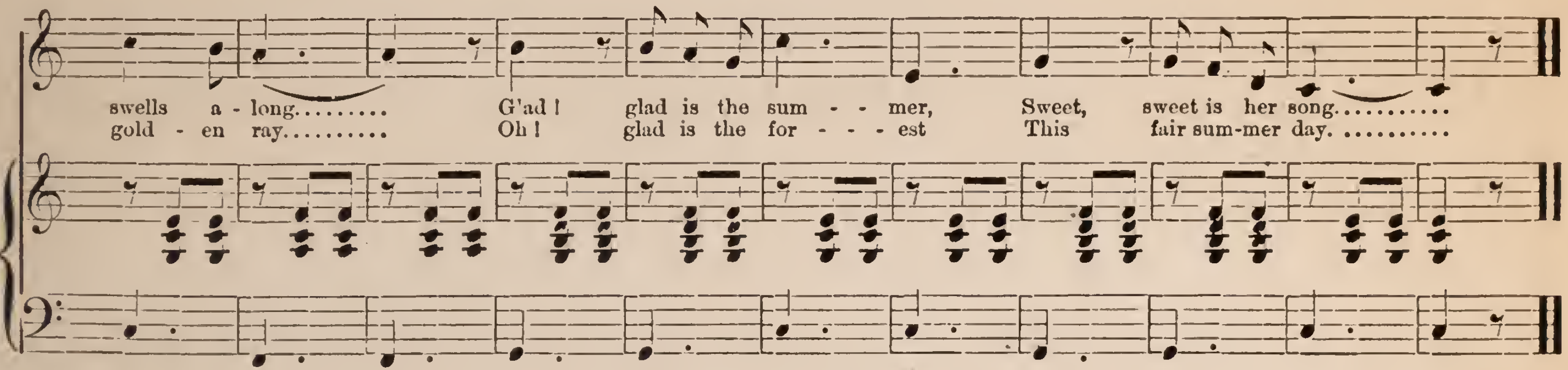


No. 161. SUMMER SCENES. No. II.—The Forest.

It must be an unusually mellow lower register that can sing this first line. It will be better in the medium. Although this is marked "cheerfully," and you are, as in all these songs, to keep the midway quality of tone—the pharynx being neither distended so as to make the hollow or sombre quality, nor contracted for the bright or more gay—still there is some variation in it, which will best be attained by allowing the imagination to place you in the scenes you describe, and then give them true and natural expression. It is pleasant to be in the forest on a summer's day.

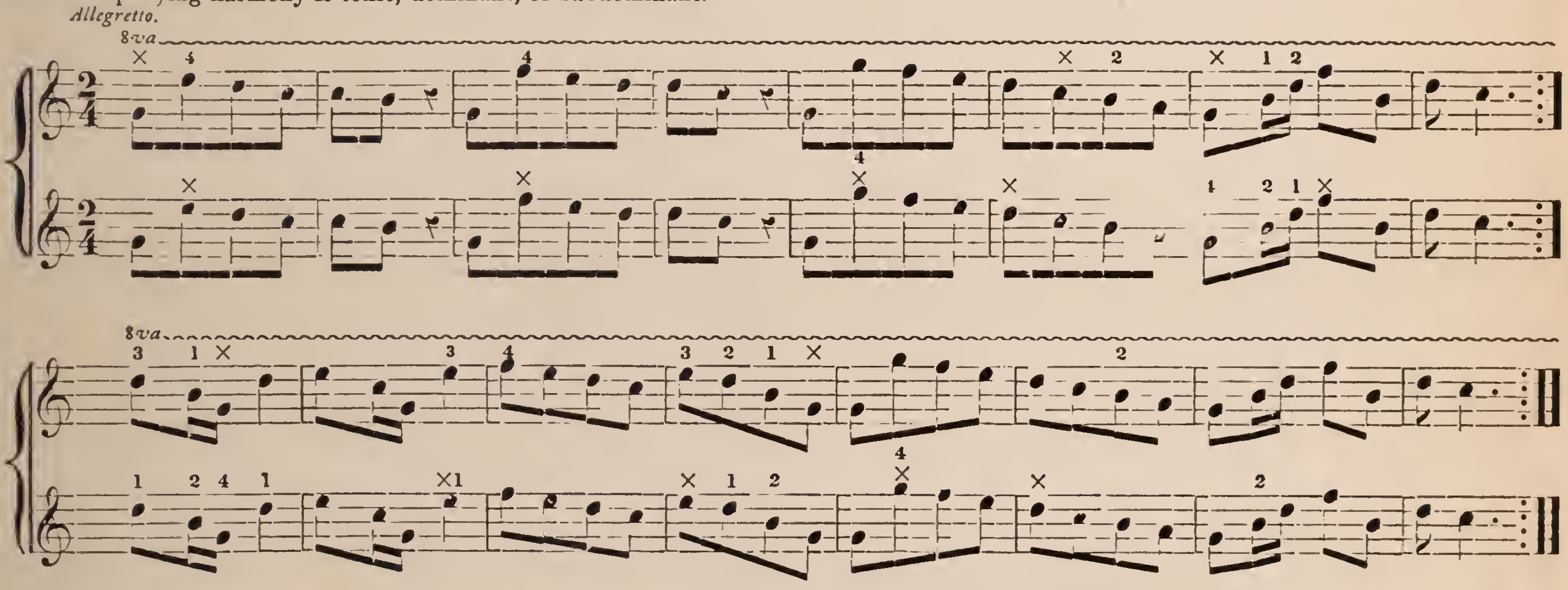

Cheerfully.
1. Here! here in the for - - est, Un - der the lof - ty trees......... See! see how the
2. Here! here in the for - - est, Dan - ces the sun - light down......... 'Mid! 'mid the green
branch - es Sway, sway in the breeze....... List! list to the mur - mur, Gent - ly it
leaf - - lets Swift, swift to the ground....... Bright! bright is its glim - mer, Flash-ing each

SUMMER SCENES. No. II.—The Forest.—Concluded.


swells a - long......... G'ad! glad is the sum - - mer, Sweet, sweet is her song...........
gold - en ray.......... Oh! glad is the for - - - est This fair sum-mer day. ....

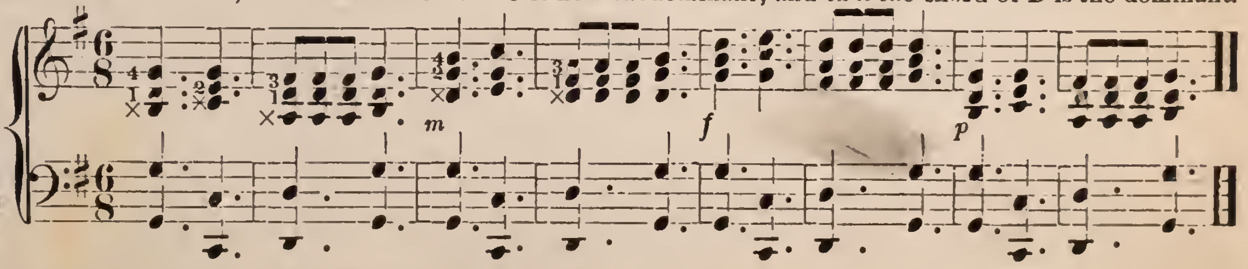
No. 162. GALLOPADE.—NINTH DUET.—Primo.

Observe that the two hands are playing the same melody an octave apart. Strike the notes exactly together, and try to notice whether the accompanying harmony is tonic, dominant, or subdominant.

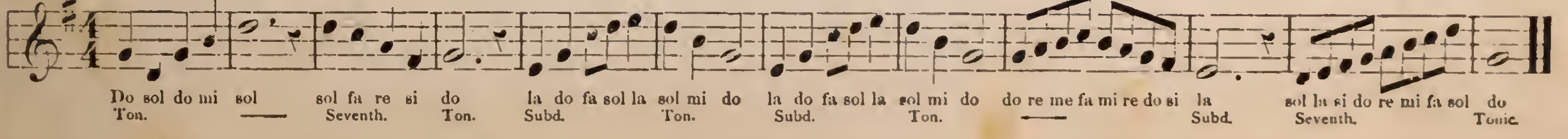


No. 163. Tonic, Dominant, and Subdominant, in the Key of G.

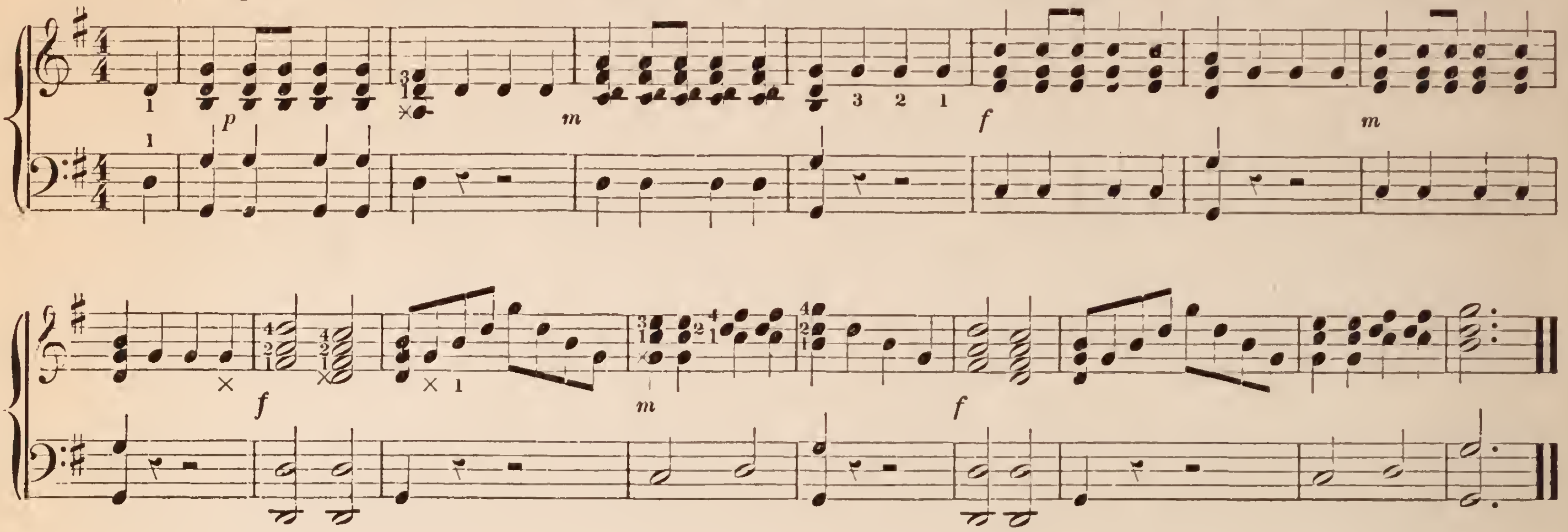
Observe that what was dominant in C is now tonic; and what was tonic in C is now subdominant; and that the chord of D is the dominant.



No. 164. The seventh always means the dominant chord with the seventh added.

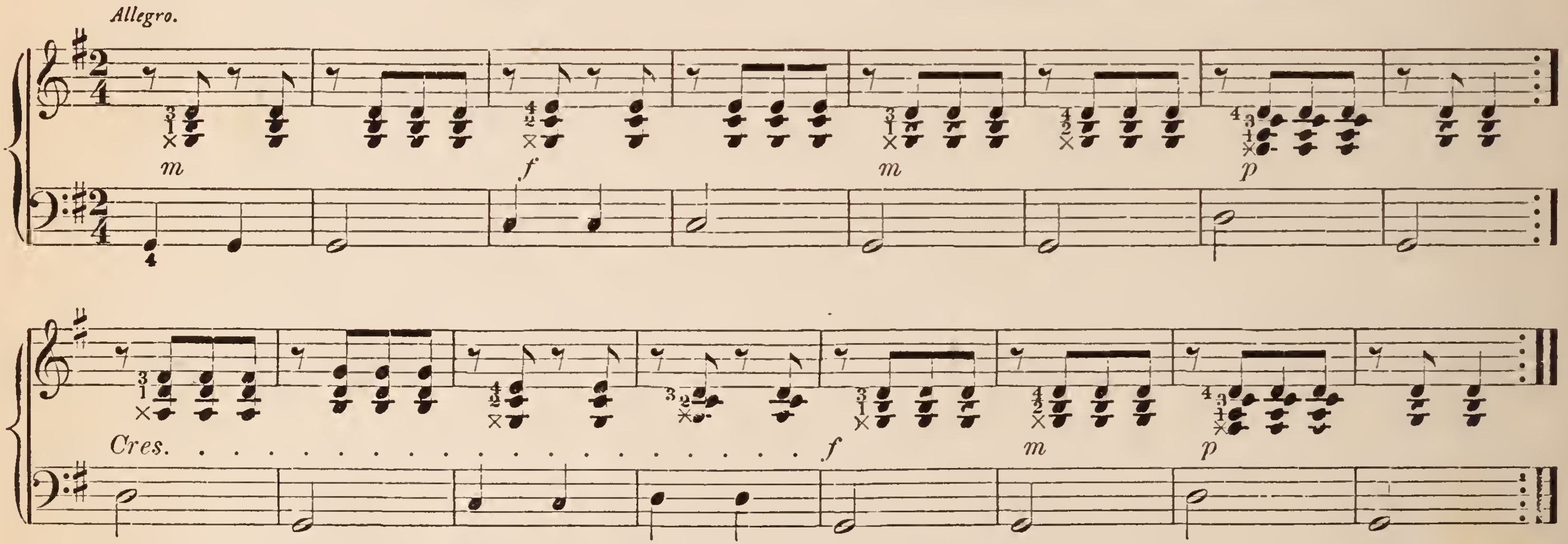

Do sol do mi sol sol fa re si do la do fa sol la sol mi do la do fa sol la sol mi do do re me fa mi re do si la sol la si do re mi fa sol do
Ton. —— Seventh. Ton. Subd. Ton. Subd. Ton. —— Subd. Seventh. Tonic.

No. 165. Before playing this lesson, play the chord of the seventh of D, in all its positions. You observe that the chord of the seventh near the close of the piece has no fifth in it. It is often so used. What tone is seven in the chord of D? What is five? Three? One?



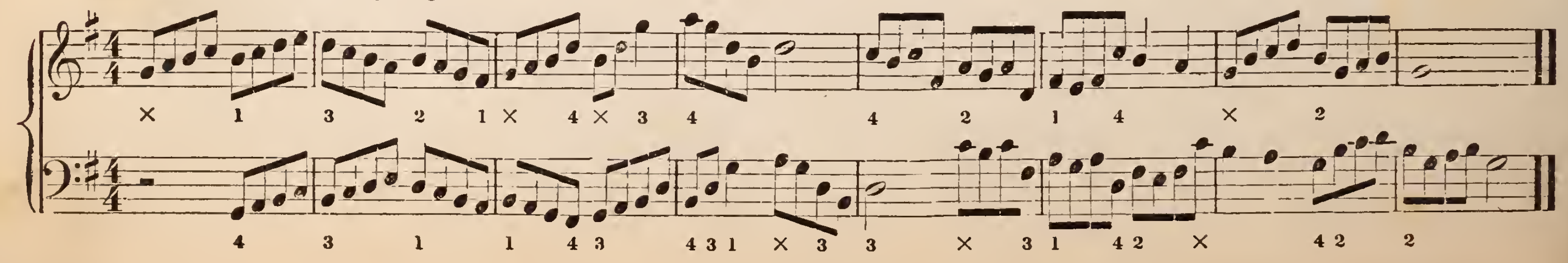
No. 166. QUICKSTEP.—TENTH DUET.—SECONDO.

Say whether tonic, dominant, or subdominant—common chord, or chord of the seventh; and tell their positions.



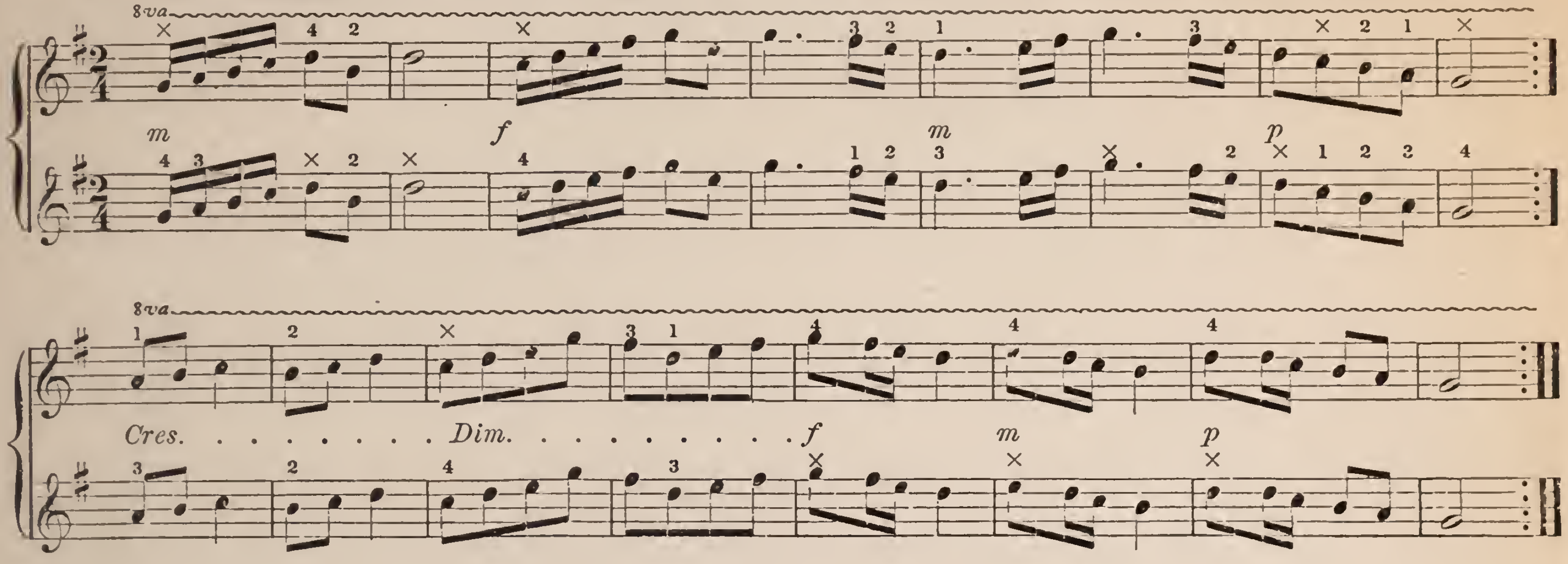
No. 167. Changing Position of Hands.

Adhere carefully to the fingering.



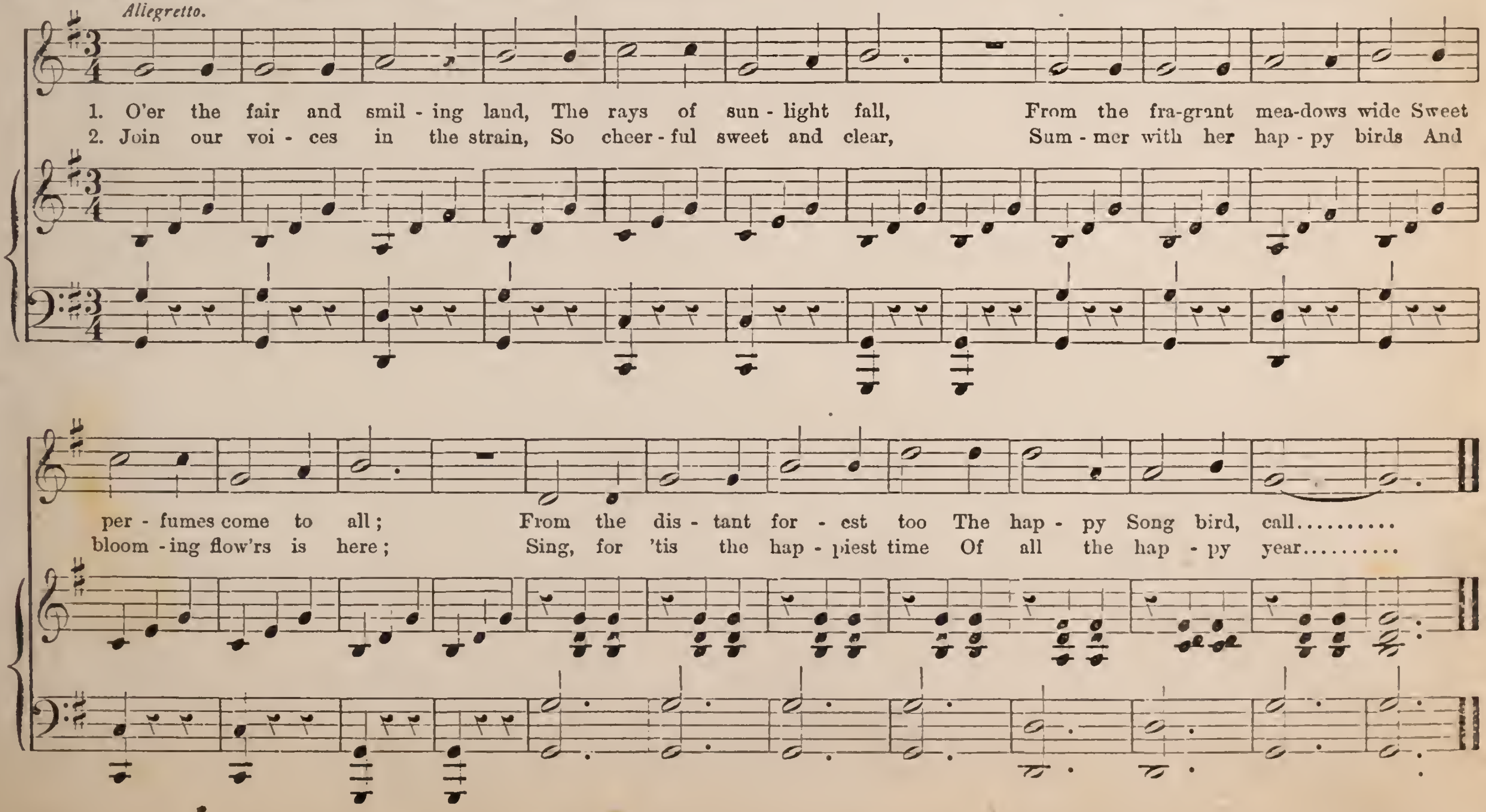
No. 168. QUICKSTEP.—TENTH DUET.—PRIMO.

When this is well learned the movement should be pretty fast. See that there is no jerking of the hand when the thumb goes under.



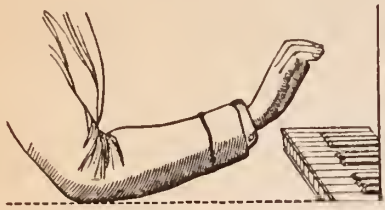
No. 169. SUMMER SCENES. No. III.—The Smiling Land.

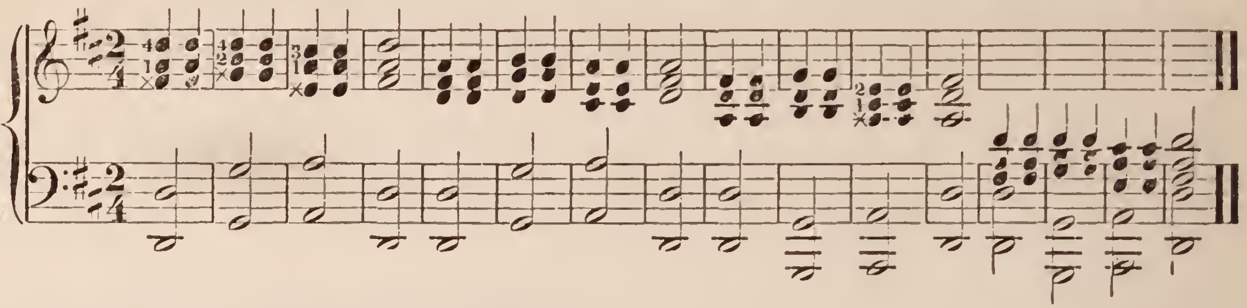
Remember the principal object of these songs. Do not let the throat and mouth be so distended as to make a hollow sound, nor, on the other hand, so contracted as to prevent the freedom and naturalness of the tone. Above all, avoid a characterless, unmeaning tone. Take breath so as not to interfere with the sense and connection of the words. Name the chords from which the accompaniment is made.


Allegretto.
1. O'er the fair and smil - ing land, The rays of sun - light fall, From the fra-grant mea-dows wide Sweet
2. Join our voi - ces in the strain, So cheer - ful sweet and clear, Sum - mer with her hap - py birds And
per - fumes come to all; From the dis - tant for - est too The hap - py Song bird, call..........
bloom - ing flow'rs is here; Sing, for 'tis the hap - piest time Of all the hap - py year..........

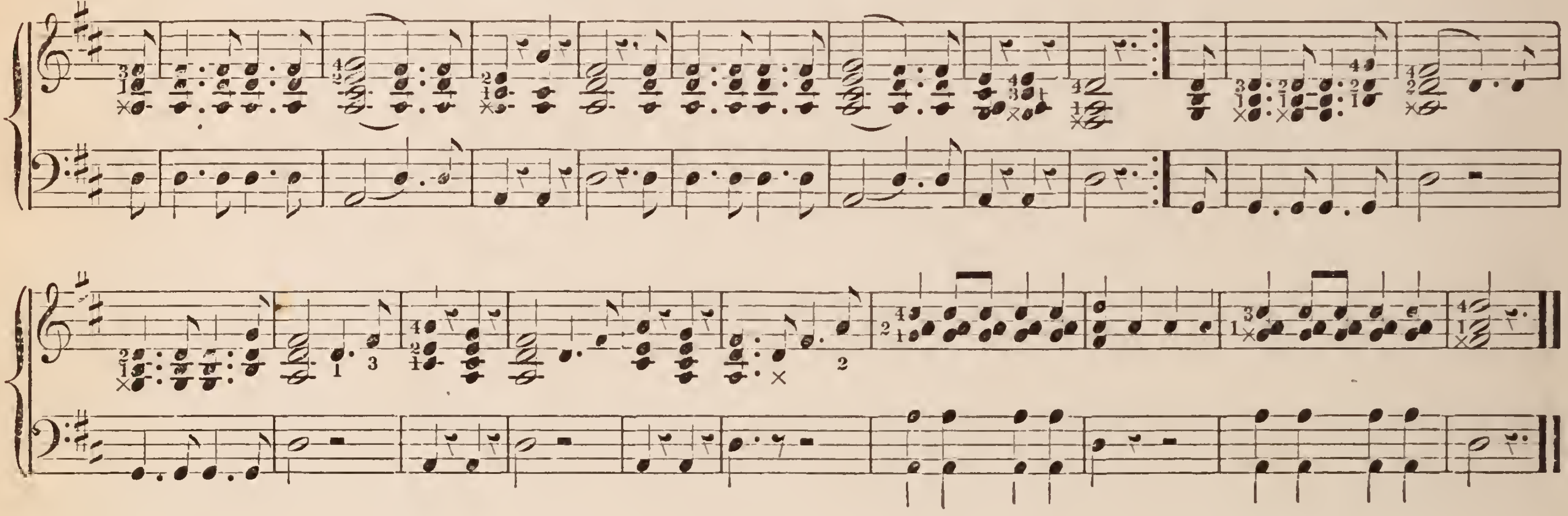
No. 170. Common Chord of Tonic, Dominant and Subdominant, in the key of D. Dotted Quarter Rest.

First play the common chord of A (A, C♯, E, A,) in its various places upon the piano. The chord of A is the only new chord here, though the others have changed their names—that which was tonic in G now being subdominant, &c. Name chords and positions as usual.



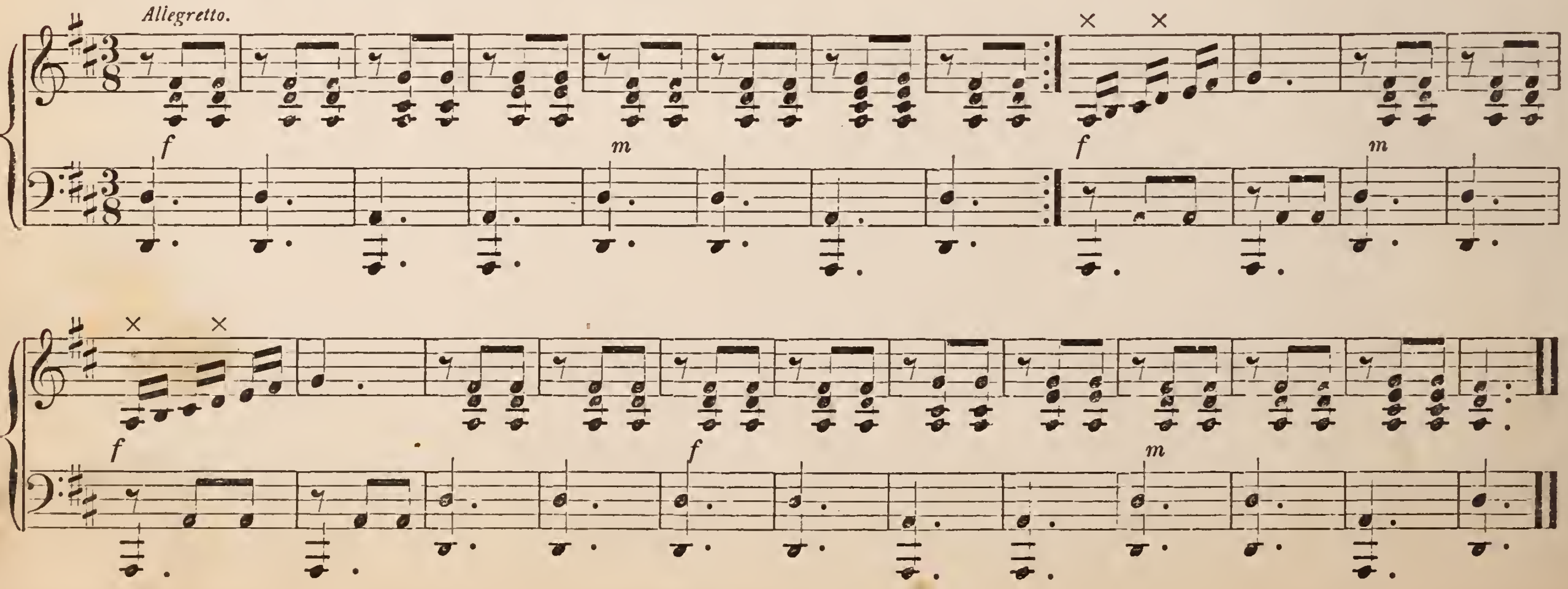


No. 171. Before playing this, play the chord of the seventh in all its positions.



No. 172. WALTZ.—ELEVENTH DUET.—SECONDO.

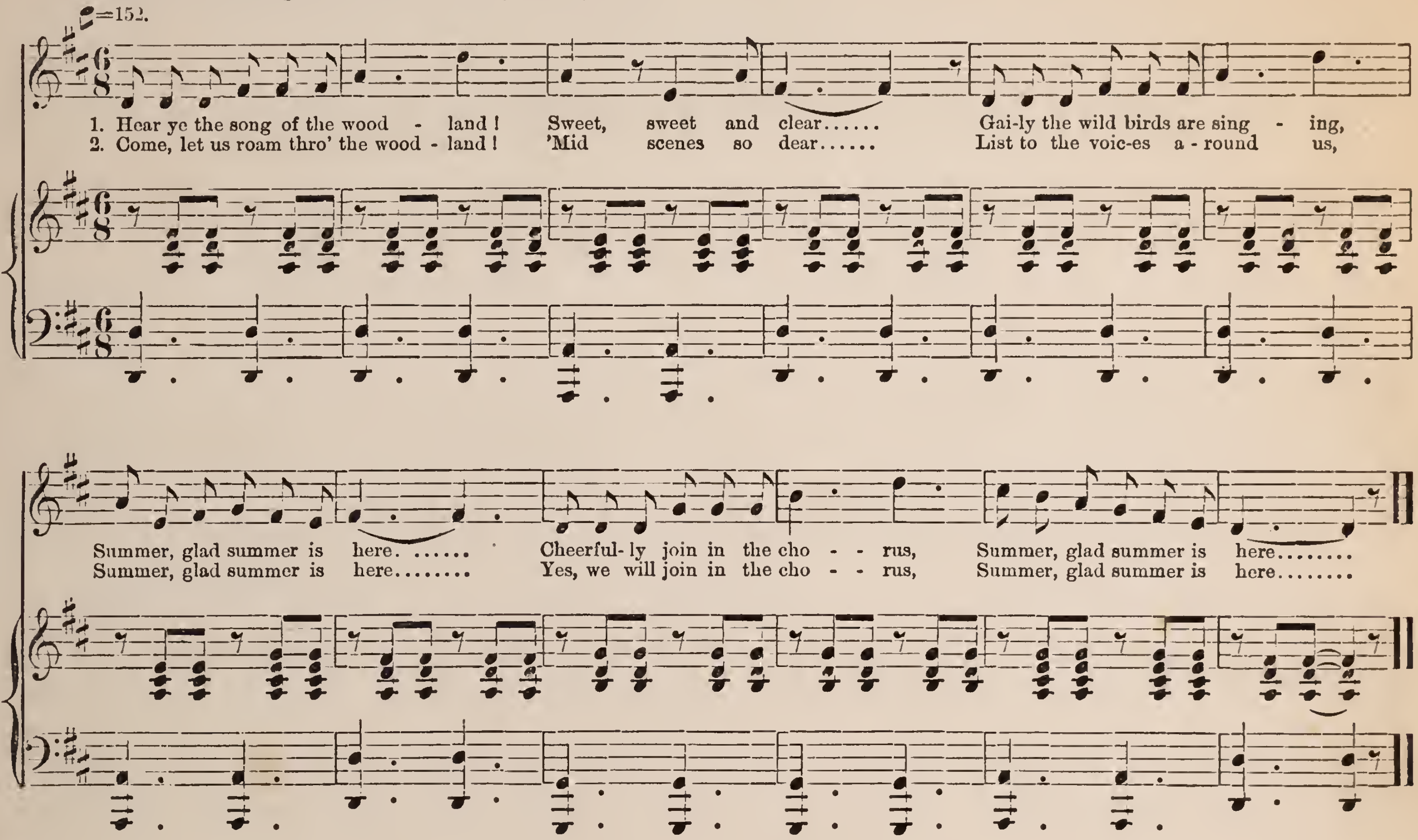
Three or five is often omitted in the chord of the seventh.



No. 173.

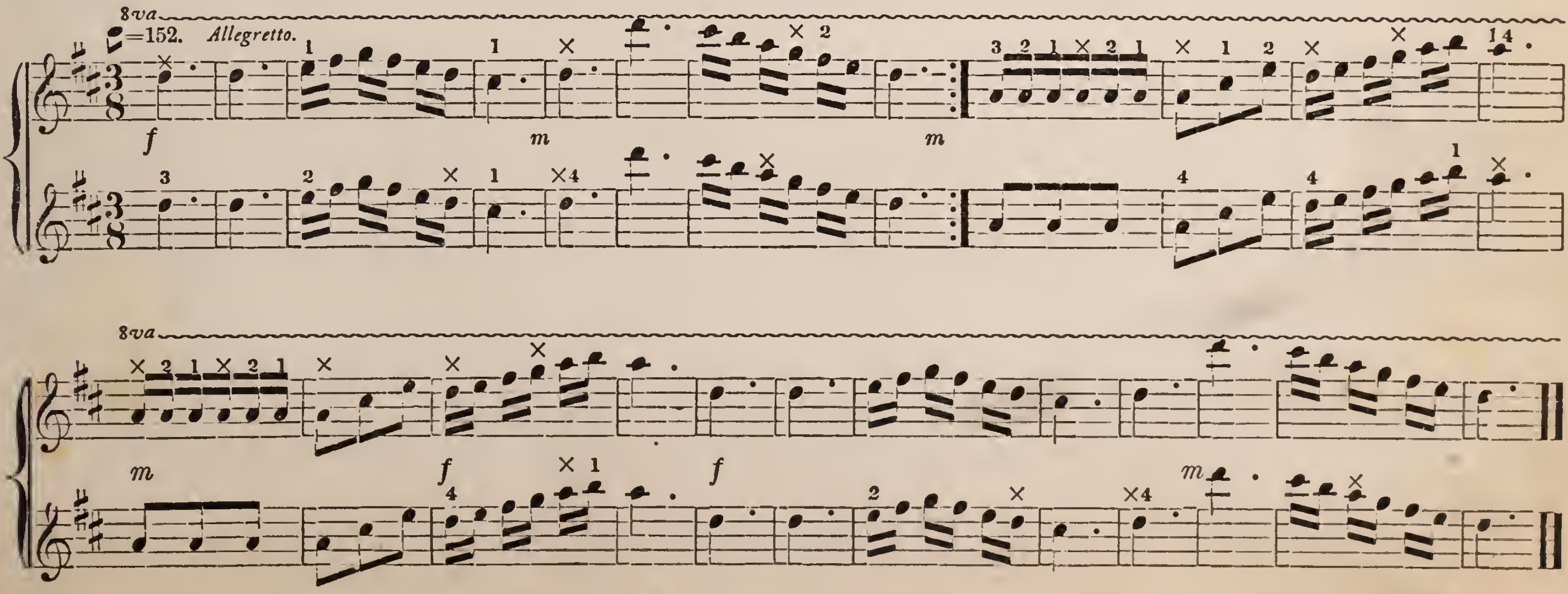
SUMMER SCENES. No. IV.—The Woodland.

Name chords, and keep in mind the harmony while you sing.


♪=152.
1. Hear ye the song of the wood - land! Sweet, sweet and clear...... Gai-ly the wild birds are sing - ing,
2. Come, let us roam thro' the wood - land! 'Mid scenes so dear...... List to the voic-es a - round us,
Summer, glad summer is here....... Cheerful-ly join in the cho - - rus, Summer, glad summer is here........
Summer, glad summer is here........ Yes, we will join in the cho - - rus, Summer, glad summer is here........

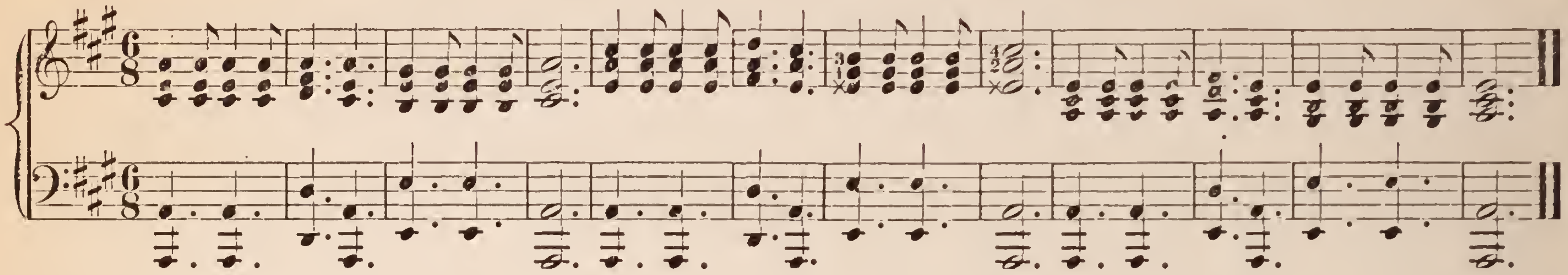
No. 174.

WALTZ.—ELEVENTH DUET.—Primo.

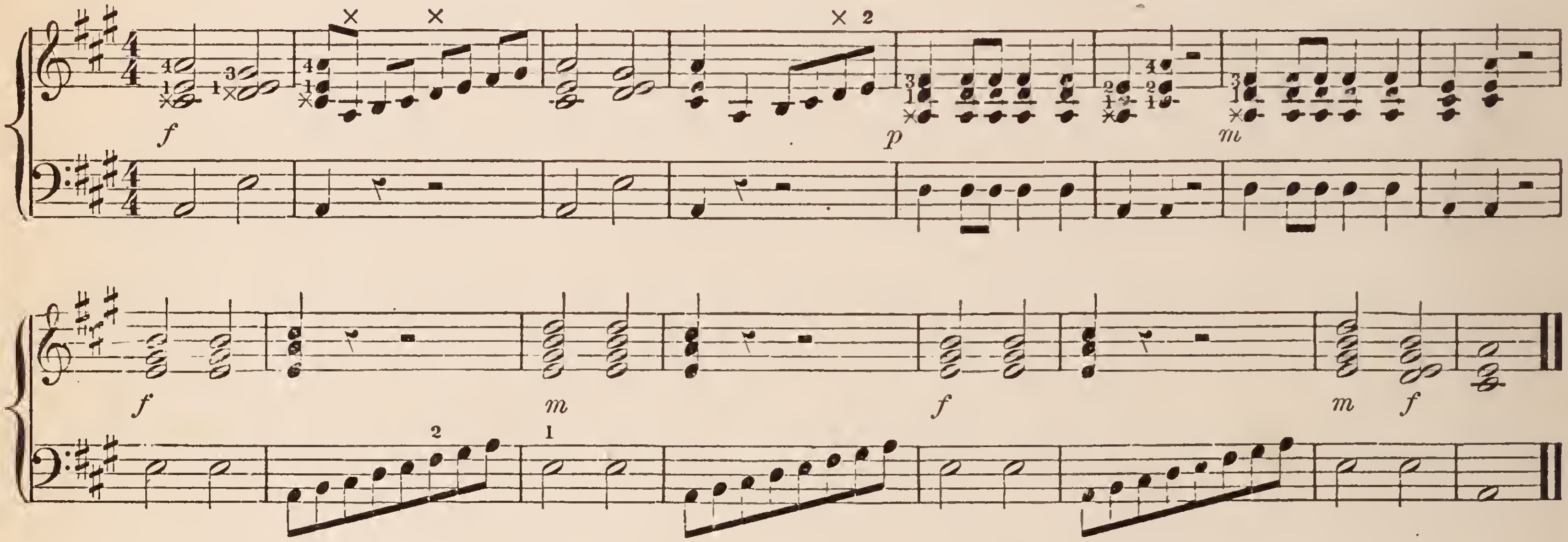


No. 175. Chords in the Key of A.

Play first the common chord of E, (E, G♯, B and E,) in its various positions. Observe what the new chord is, and how the names and relations of the other chords have changed. Name tonic, dominant, and subdominant, as heretofore.

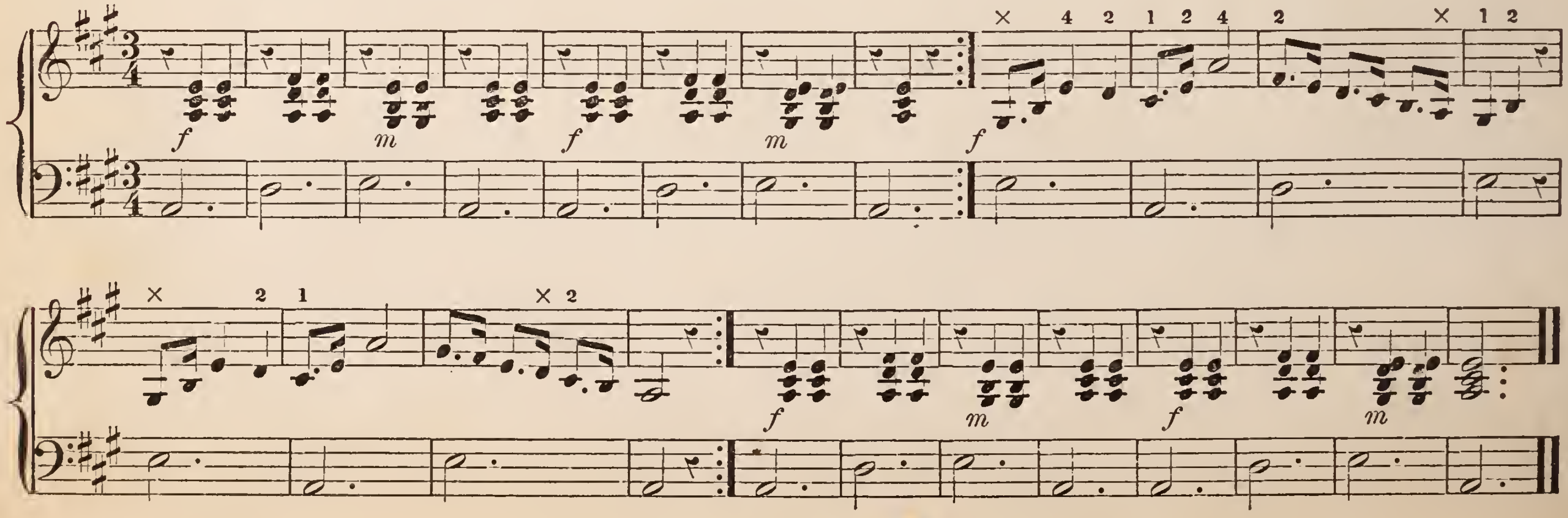


No. 176.



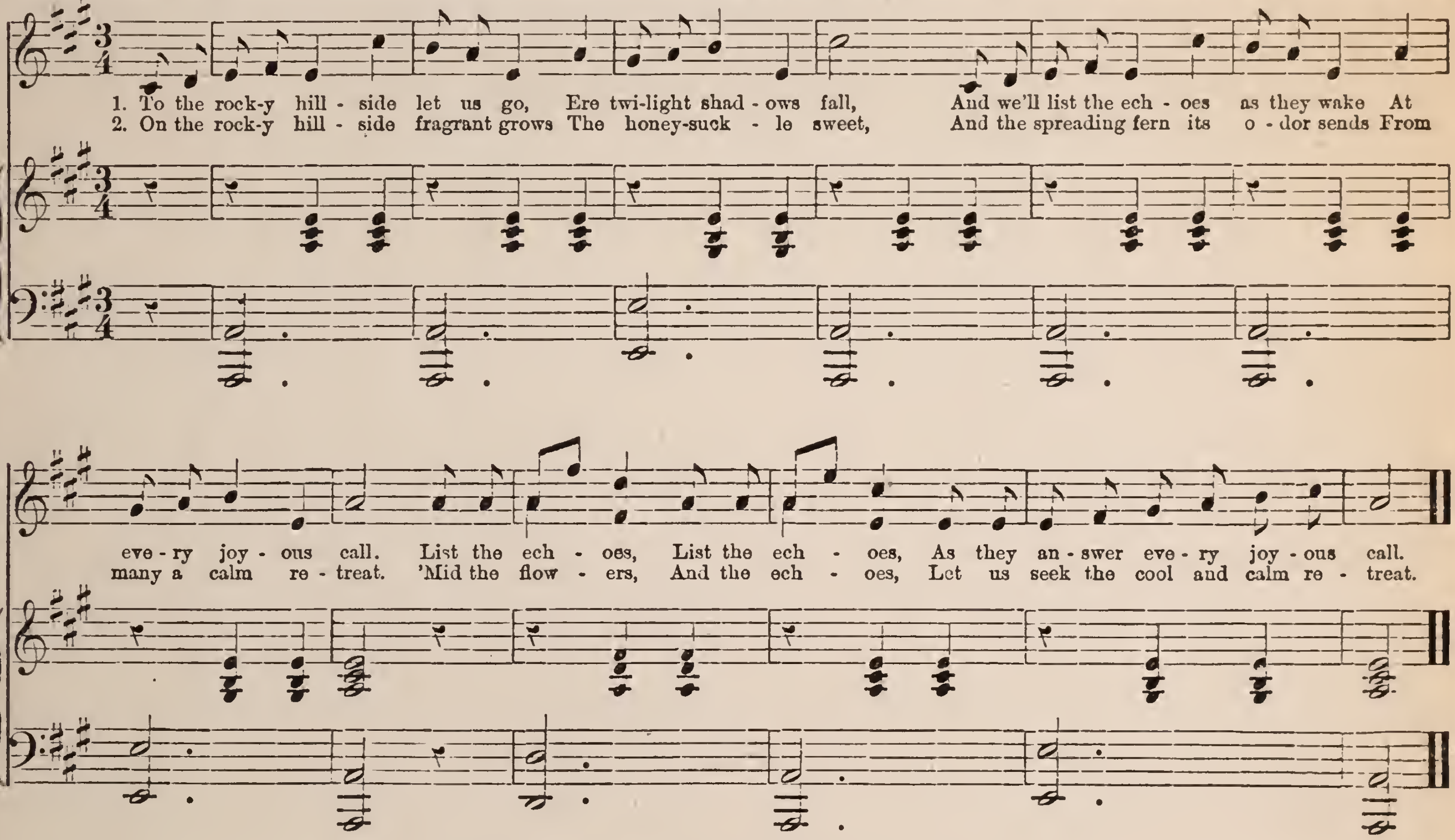
REDOWA.—TWELFTH DUET.—Secondo.

No. 177. Dotted Eighth Notes.



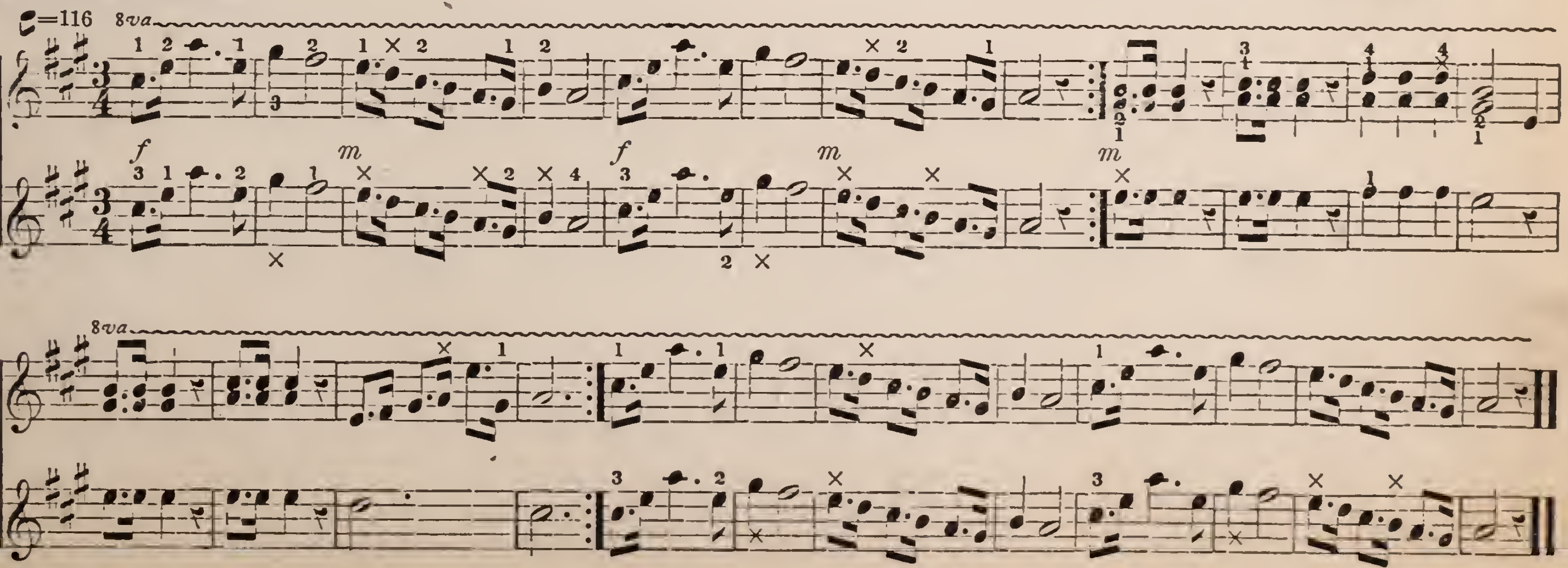
No. 178. SUMMER SCENES. NO. V.—The Hillside.

Choice Notes. The tone, face and manner of the singer should express interest in the subject of the song, and should be appropriate to it.


1. To the rock-y hill - side let us go, Ere twi-light shad - ows fall, And we'll list the ech - oes as they wake At
2. On the rock-y hill - side fragrant grows The honey-suck - le sweet, And the spreading fern its o - dor sends From
eve - ry joy - ous call. List the ech - oes, List the ech - oes, As they an - swer eve - ry joy - ous call.
many a calm re - treat. 'Mid the flow - ers, And the ech - oes, Let us seek the cool and calm re - treat.

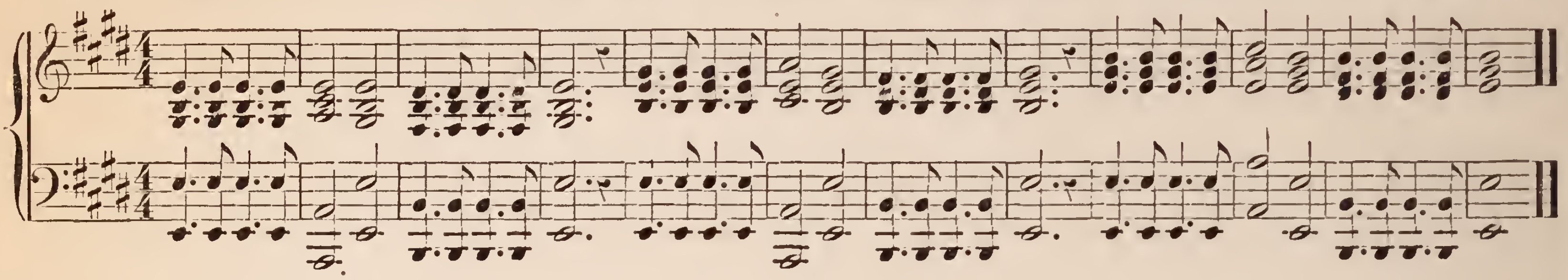
No. 179. REDOWA.—TWELFTH DUET—Primo.

When you come to a hard spot in your lesson, practice that separately until you have overcome the difficulty, then play it in connection with the rest of the lesson.



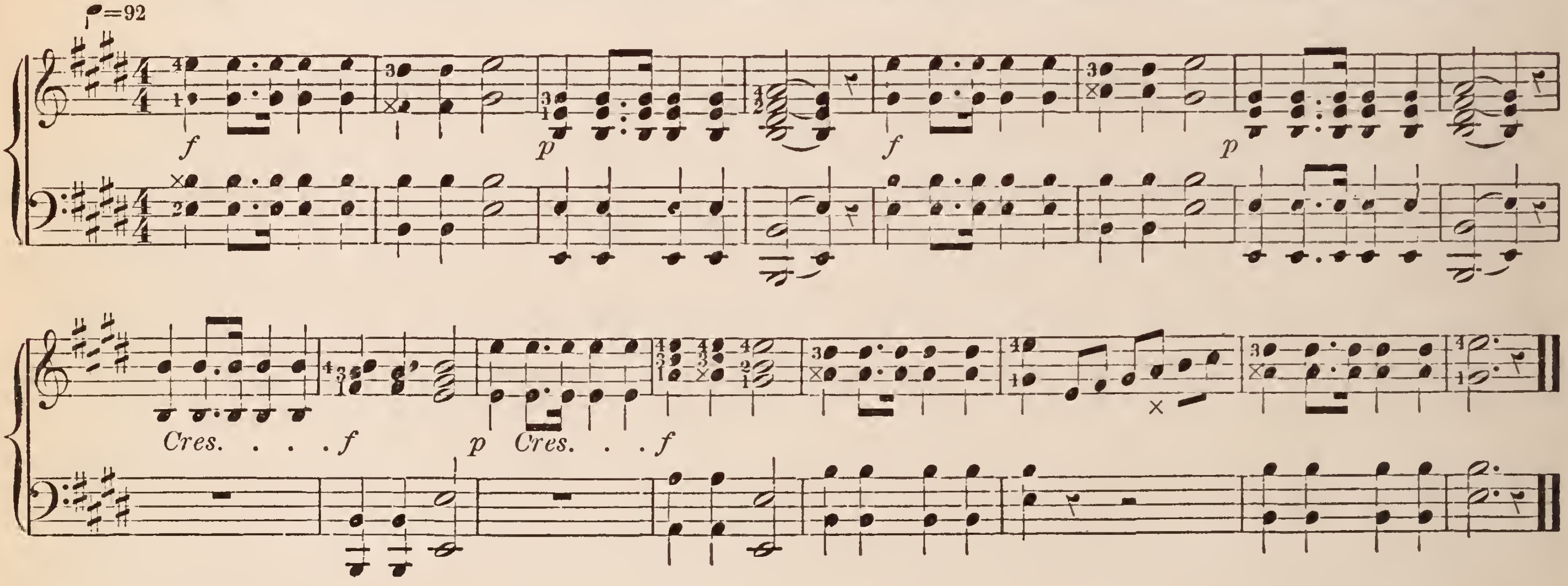
No. 180. Tonic, Dominant and Subdominant, in the Key of E.

Before playing this, play the chord of B (B, D♯, F♯ and B,) in all its positions. Name chords and positions in the lesson as you play them.

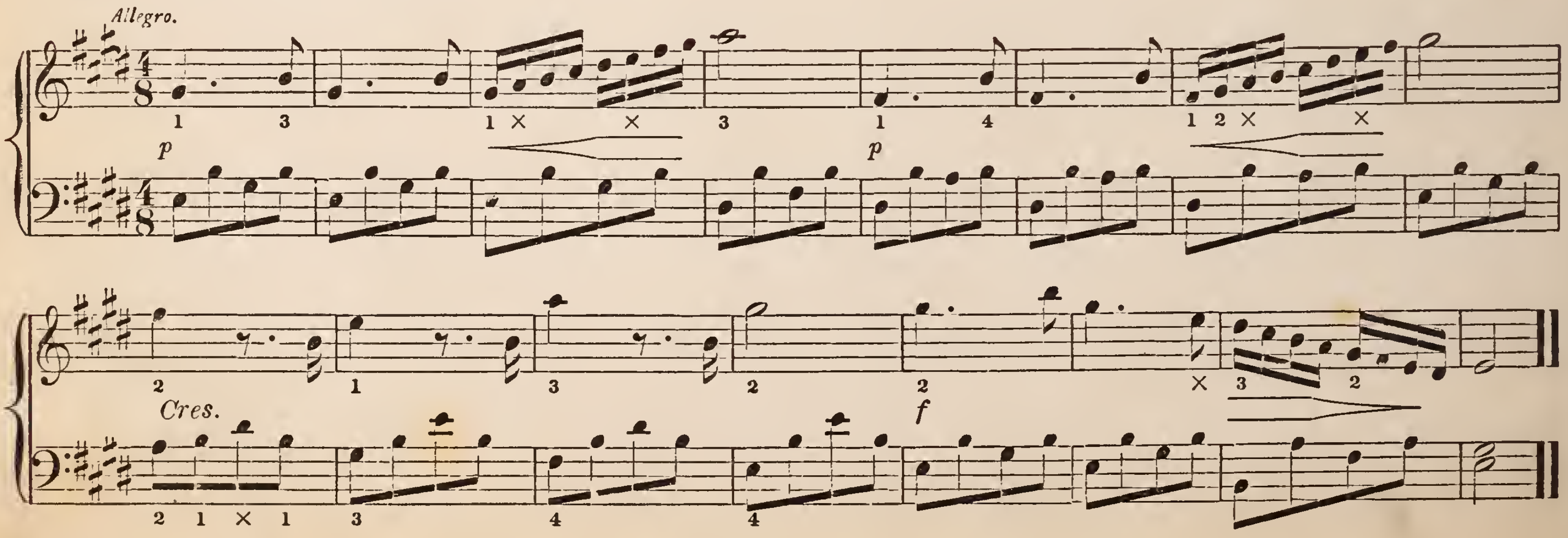


No. 181. Dispersed Harmony.

In the dispersed chords, name the tones that are in the left hand, and those that are in the right. Name chords and positions also.



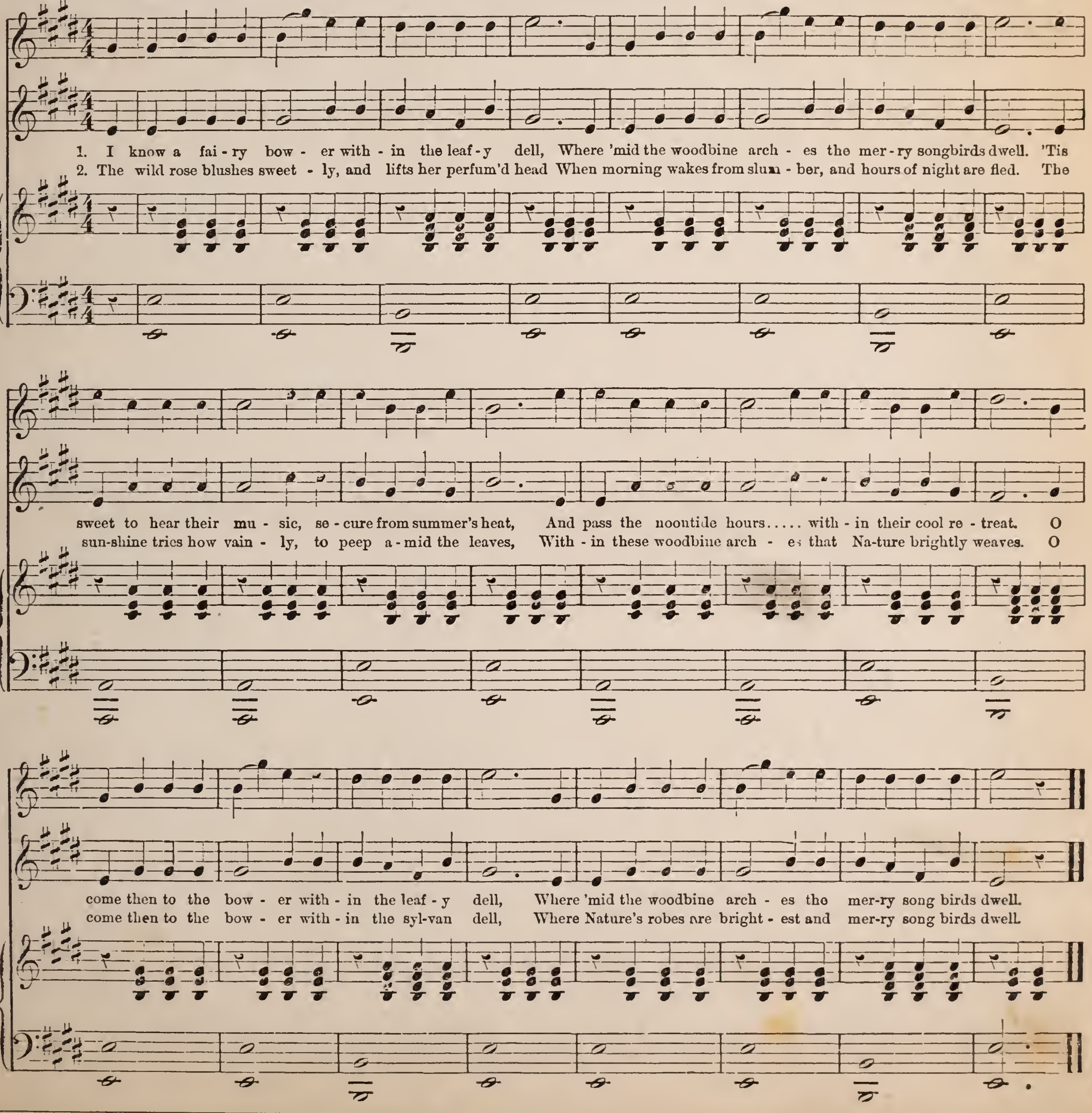
No. 182. Dotted Eighth Rest.



No. 183.

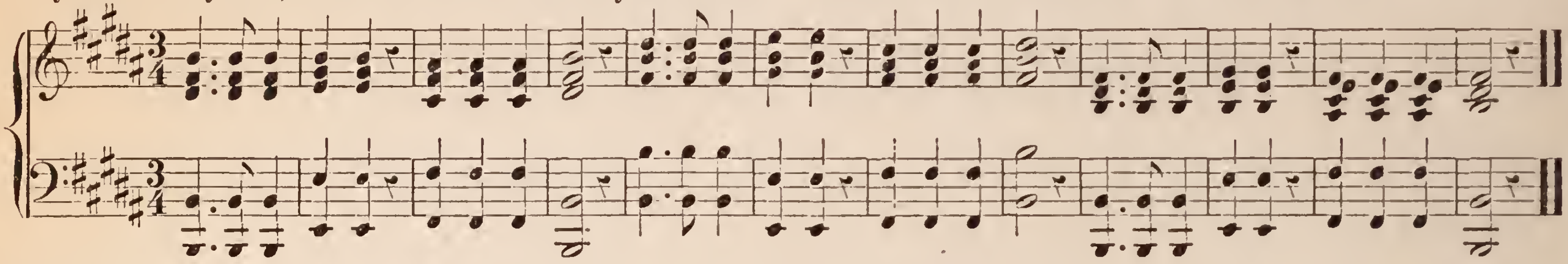
SUMMER SCENES. No. VI.—The Leafy Dell.

You perceive that the harmony of the tonic is always the common chord, and so of the subdominant; but the harmony of the dominant may be the chord of the seventh. The upper part is intended for the practice of the higher voices, especially of tenors in the upper register.


1. I know a fai-ry bow-er with-in the leaf-y dell, Where 'mid the woodbine arch-es the mer-ry songbirds dwell. 'Tis
2. The wild rose blushes sweet-ly, and lifts her perfum'd head When morning wakes from slum-ber, and hours of night are fled. The
sweet to hear their mu-sic, se-cure from summer's heat, And pass the noontide hours..... with-in their cool re-treat. O
sun-shine tries how vain-ly, to peep a-mid the leaves, With-in these woodbine arch-es that Na-ture brightly weaves. O
come then to the bow-er with-in the leaf-y dell, Where 'mid the woodbine arch-es the mer-ry song birds dwell.
come then to the bow-er with-in the syl-van dell, Where Nature's robes are bright-est and mer-ry song birds dwell.

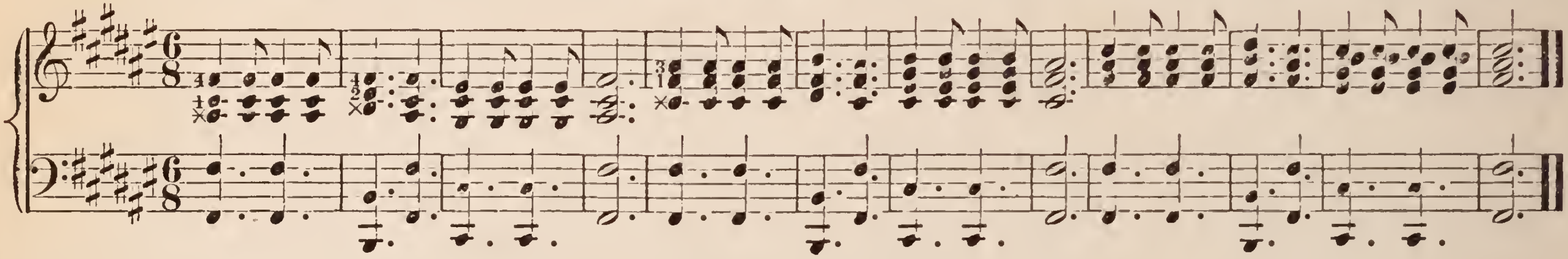
No. 184. Tonic, Dominant and Subdominant Chords in the Key of B.

Before playing and naming the chords of this lesson, practice the common chord of F sharp (F♯, A♯, C♯ and F♯,) in all its positions. Can you tell readily tonic, dominant and subdominant by the sound?



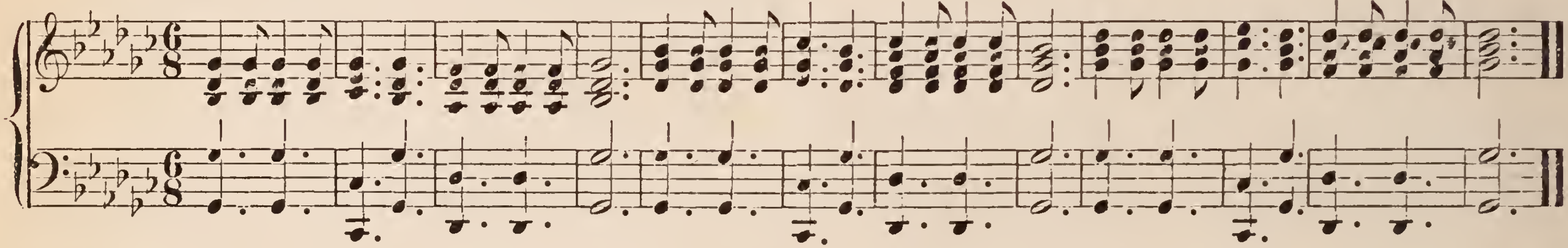
No. 185. Tonic, Dominant and Subdominant Chords in the Key of F sharp.

Before playing this, play the chord of C sharp (C♯, E♯, G♯ and C♯,) in all its positions. In what measures does the chord of the seventh occur?



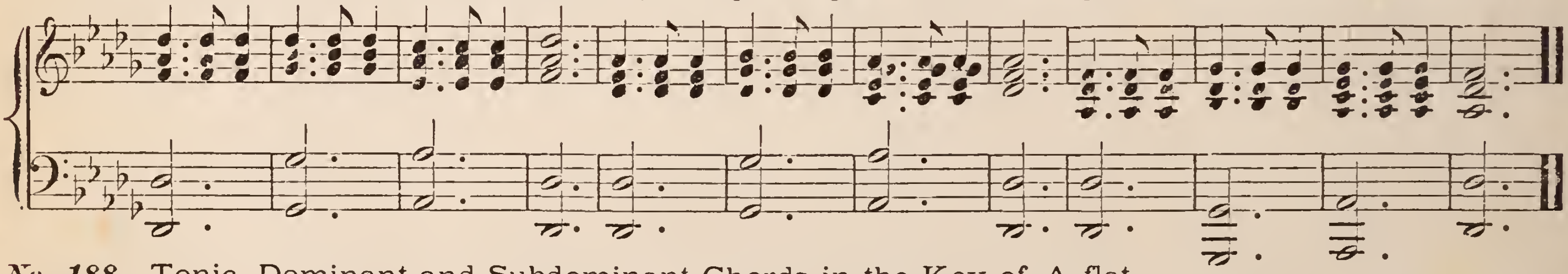
No. 186. Chords in G flat. Enharmonic change from F sharp.

Observe that the lesson is only to the eye different from No. 185.



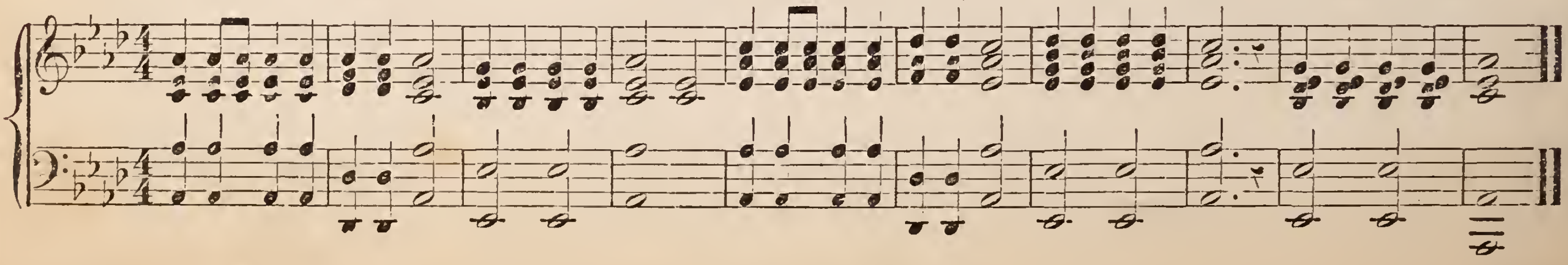
No. 187. Tonic, Dominant and Subdominant Chords in the Key of D flat.

Play the common chord of A flat, (A♭, C, E♭ and A♭,) before practicing this lesson. Observe previous directions about naming chords, &c.



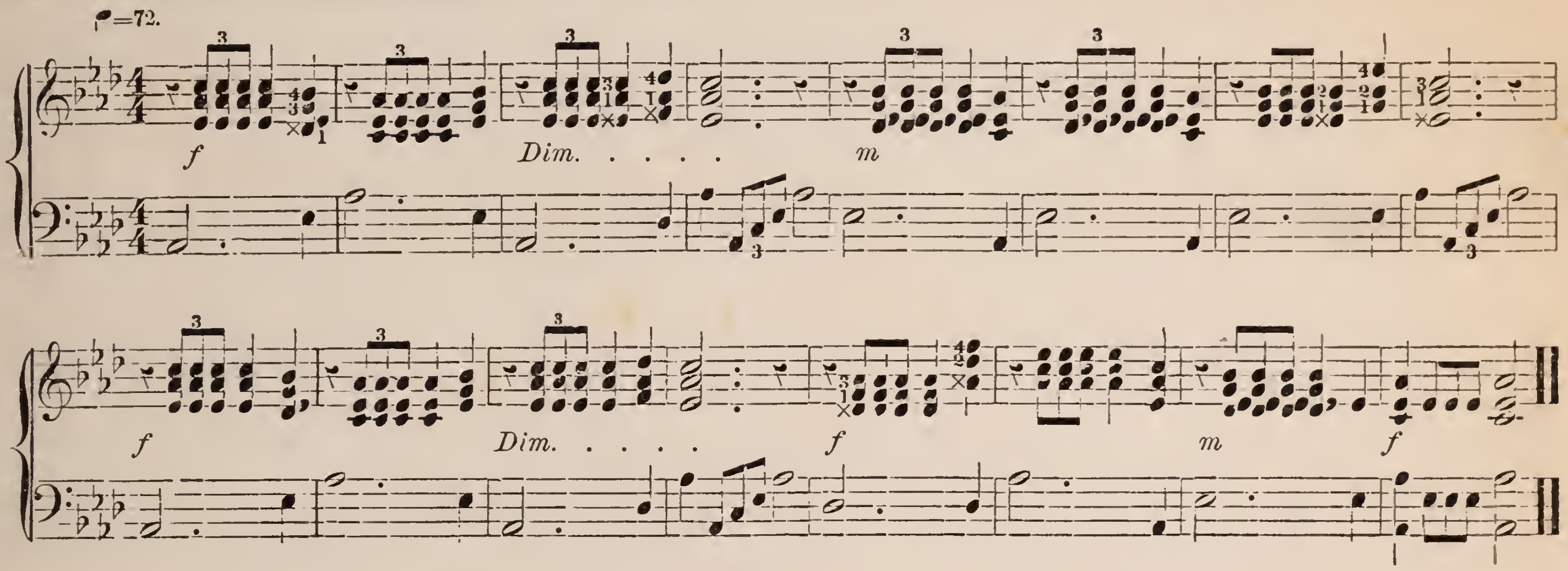
No. 188. Tonic, Dominant and Subdominant Chords in the Key of A flat.

Practice the new chord first. Observe the different names of these chords as they occur in different keys. Name them as before.



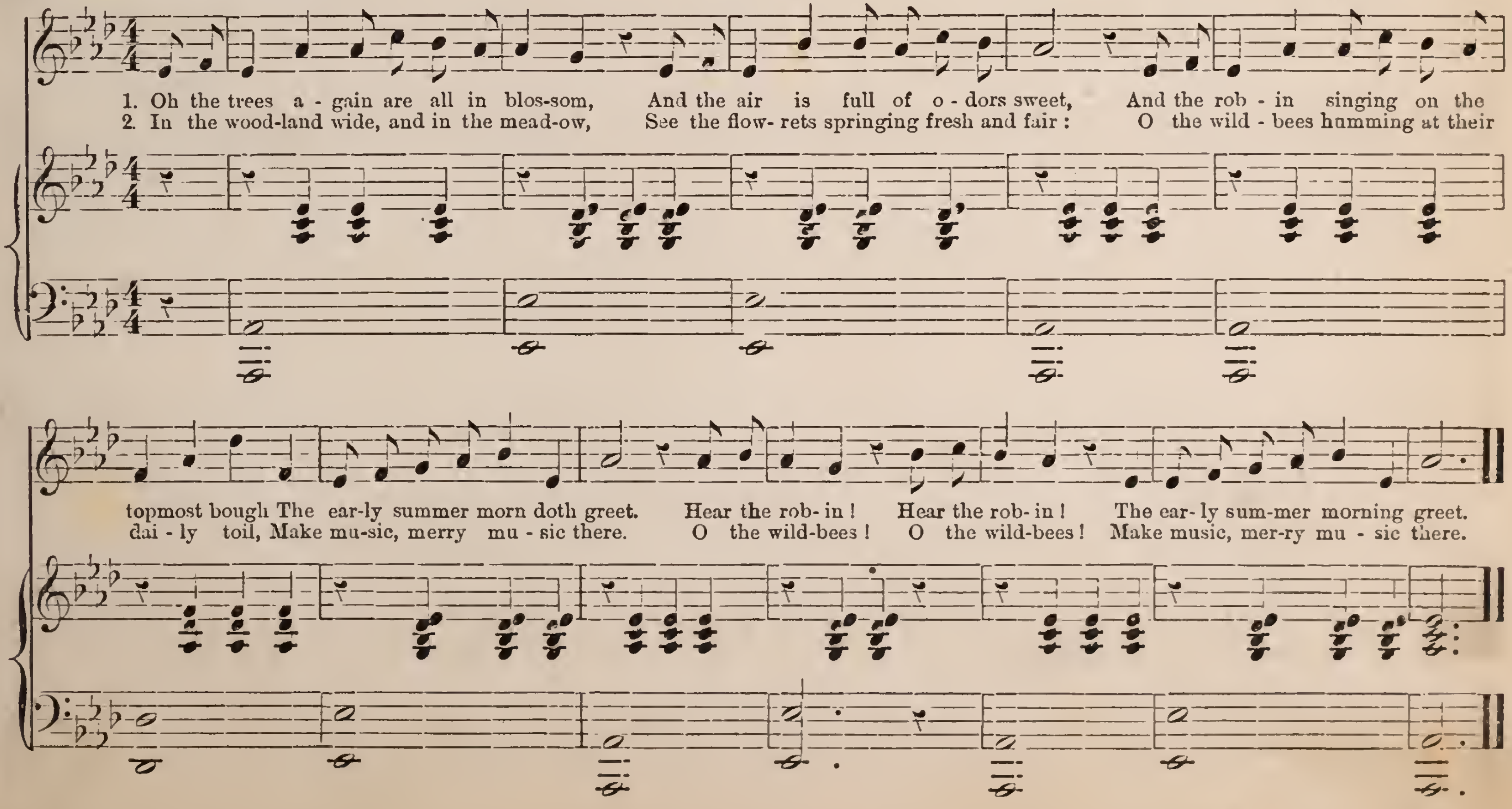
No. 189. Triplets.

In playing full chords, having three notes for one hand, use generally those fingers which are most convenient. Using the thumb on black keys is avoided in playing scale passages, but not in playing chords.



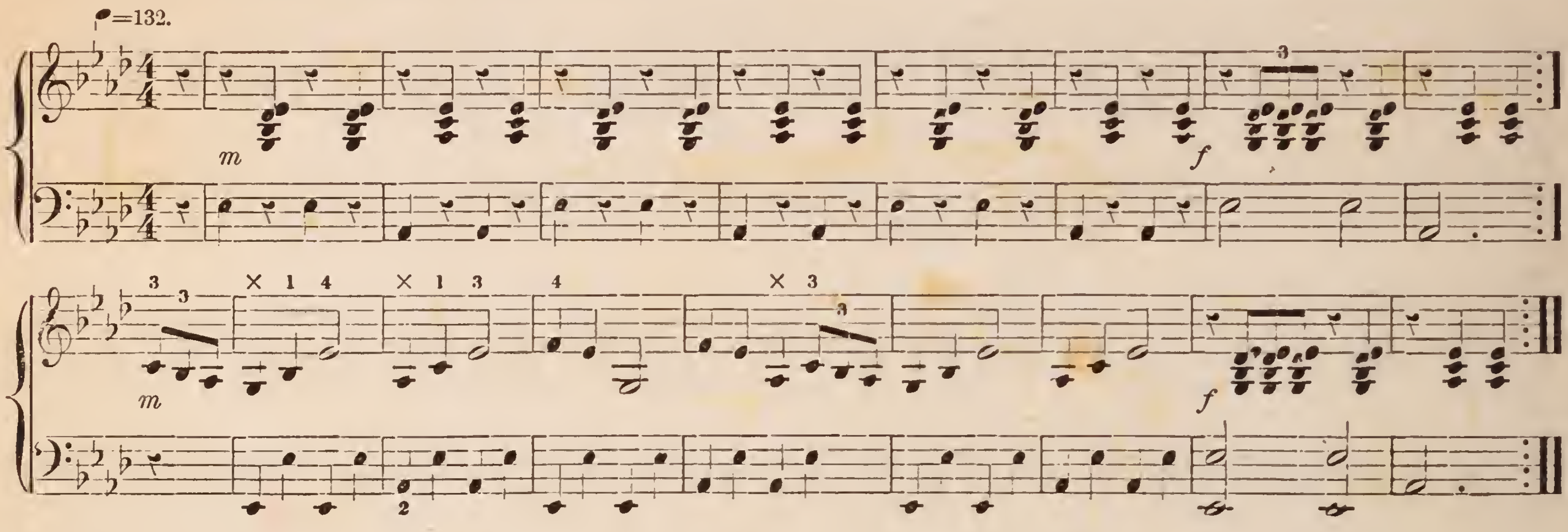
No. 190. SUMMER SCENES. No. VII.—The Orchard.

Still the quality of cheerfulness in the tone. Let your appearance and manner be such as one would naturally assume in uttering, with interest, words of this kind.


1. Oh the trees a - gain are all in blos-som, And the air is full of o - dors sweet, And the rob - in singing on the topmost bough The ear-ly summer morn doth greet. Hear the rob- in ! Hear the rob- in ! The ear- ly sum-mer morning greet.
2. In the wood-land wide, and in the mead-ow, See the flow- rets springing fresh and fair : O the wild - bees humming at their dai - ly toil, Make mu-sic, merry mu - sic there. O the wild-bees ! O the wild-bees ! Make music, mer-ry mu - sic there.

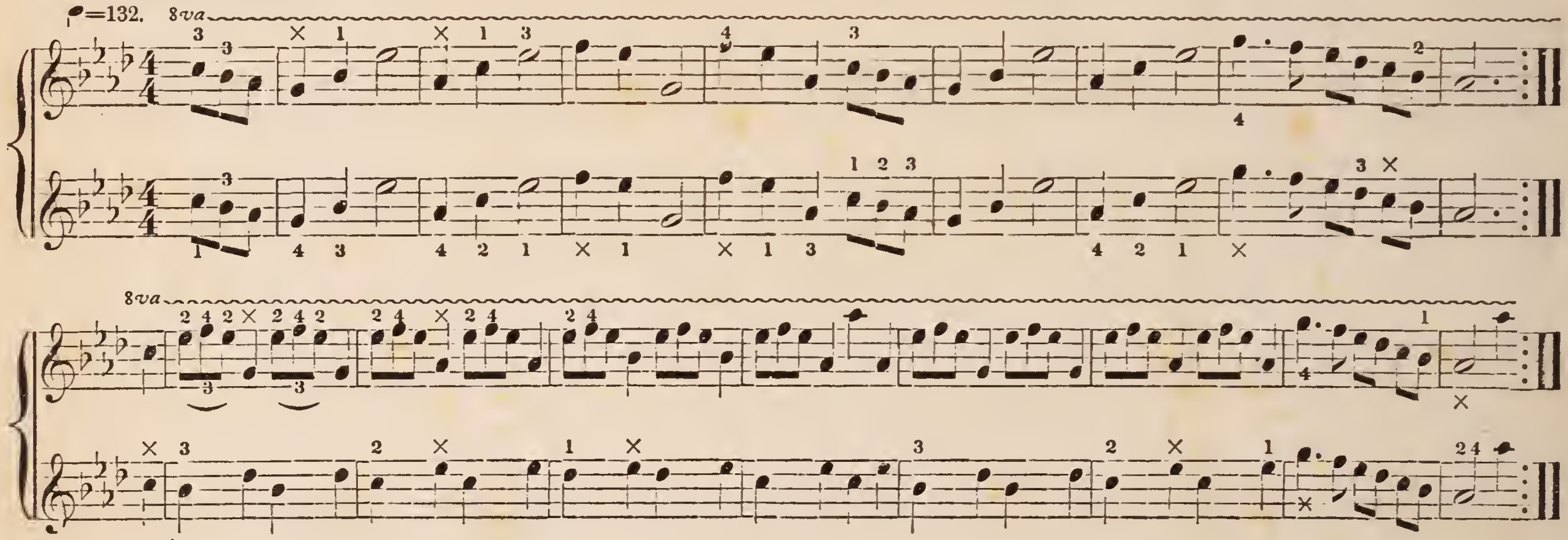
No. 191. GALOP.—THIRTEENTH DUET.—SECONDO.

Observe that the tonic, dominant and subdominant chords here occupy the same places upon the staff that they do in the key of A, (three sharps) but that they are a half step lower.



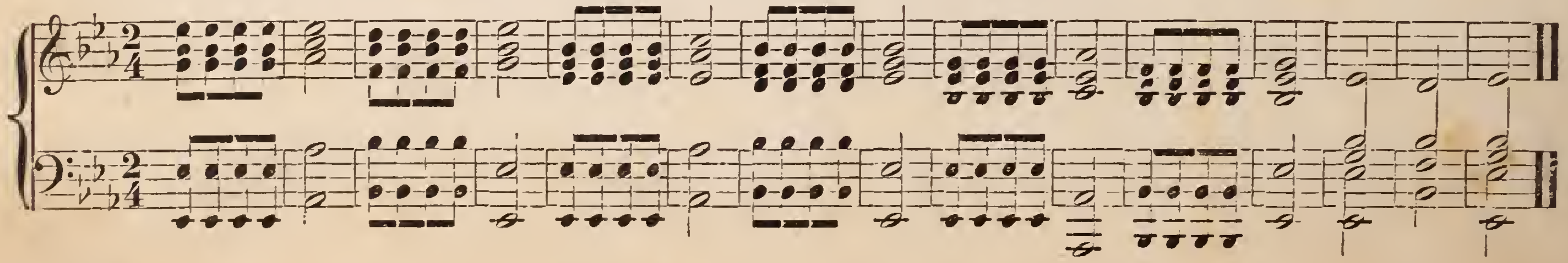
No. 192. GALOP.—THIRTEENTH DUET.—PRIMO.

This piece should sound bright and lively. To produce this effect it must be perfect—not a wrong note, not a wrong accent, not a wrong position or movement.



No. 193. Tonic, Dominant, and Subdominant Chords in the Key of E Flat.

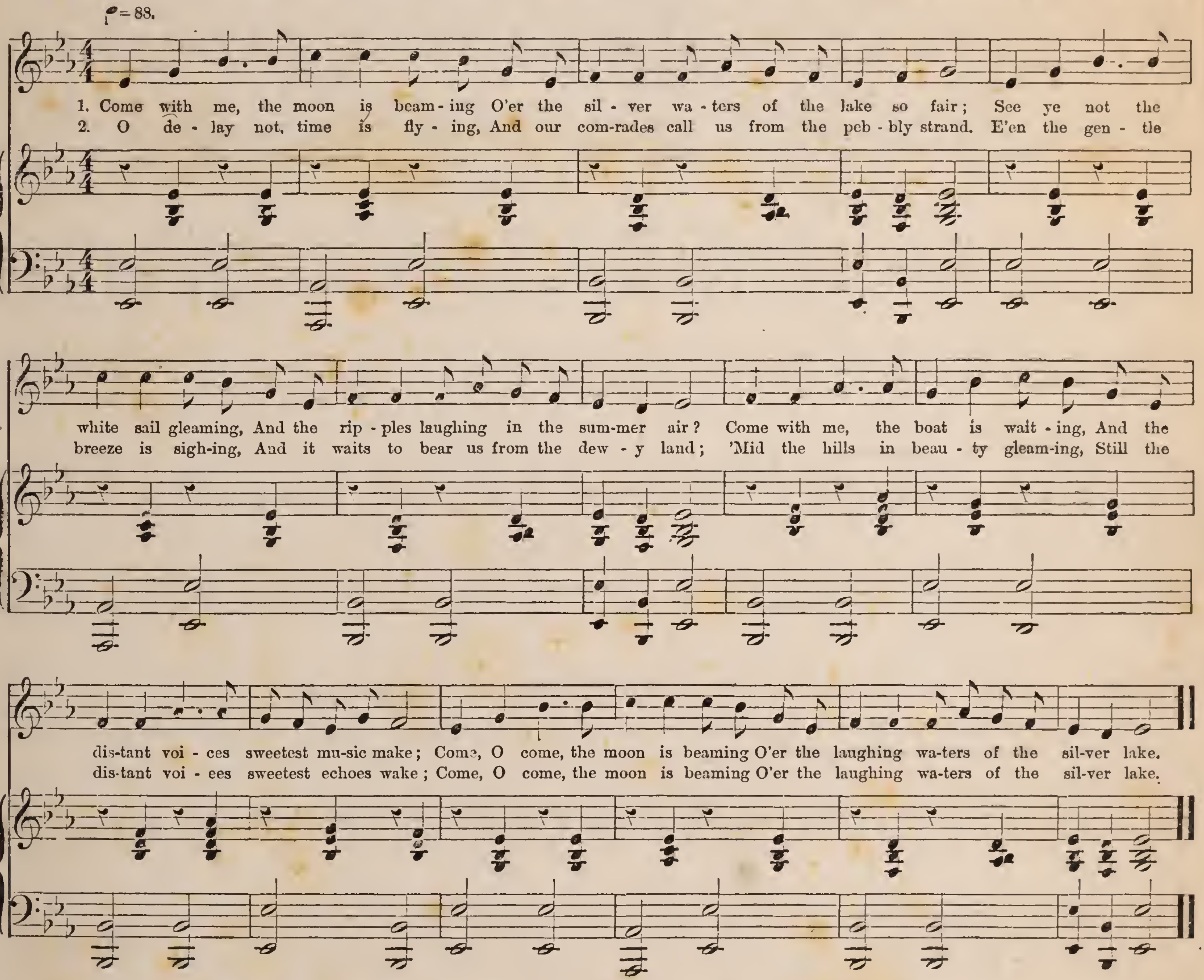
Practice the new chord first. Give the right motion to the hand. Observe previous directions.



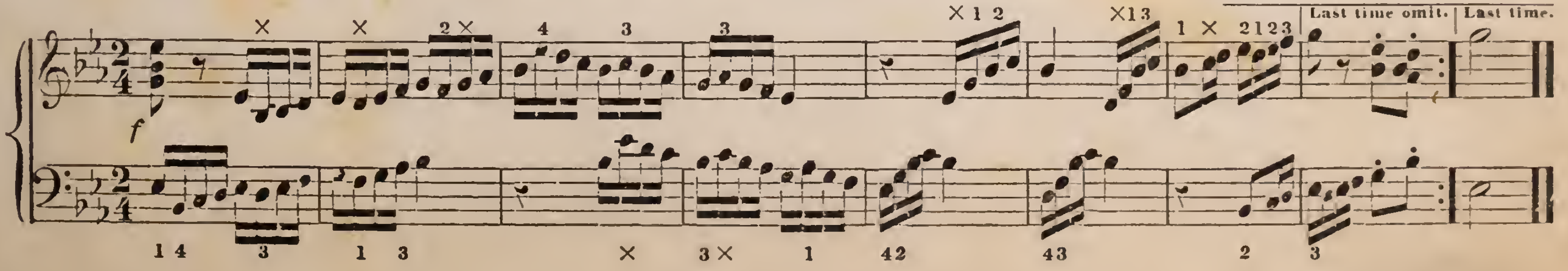
No. 194.

SUMMER SCENES. No. IX.—The Silver Lake.

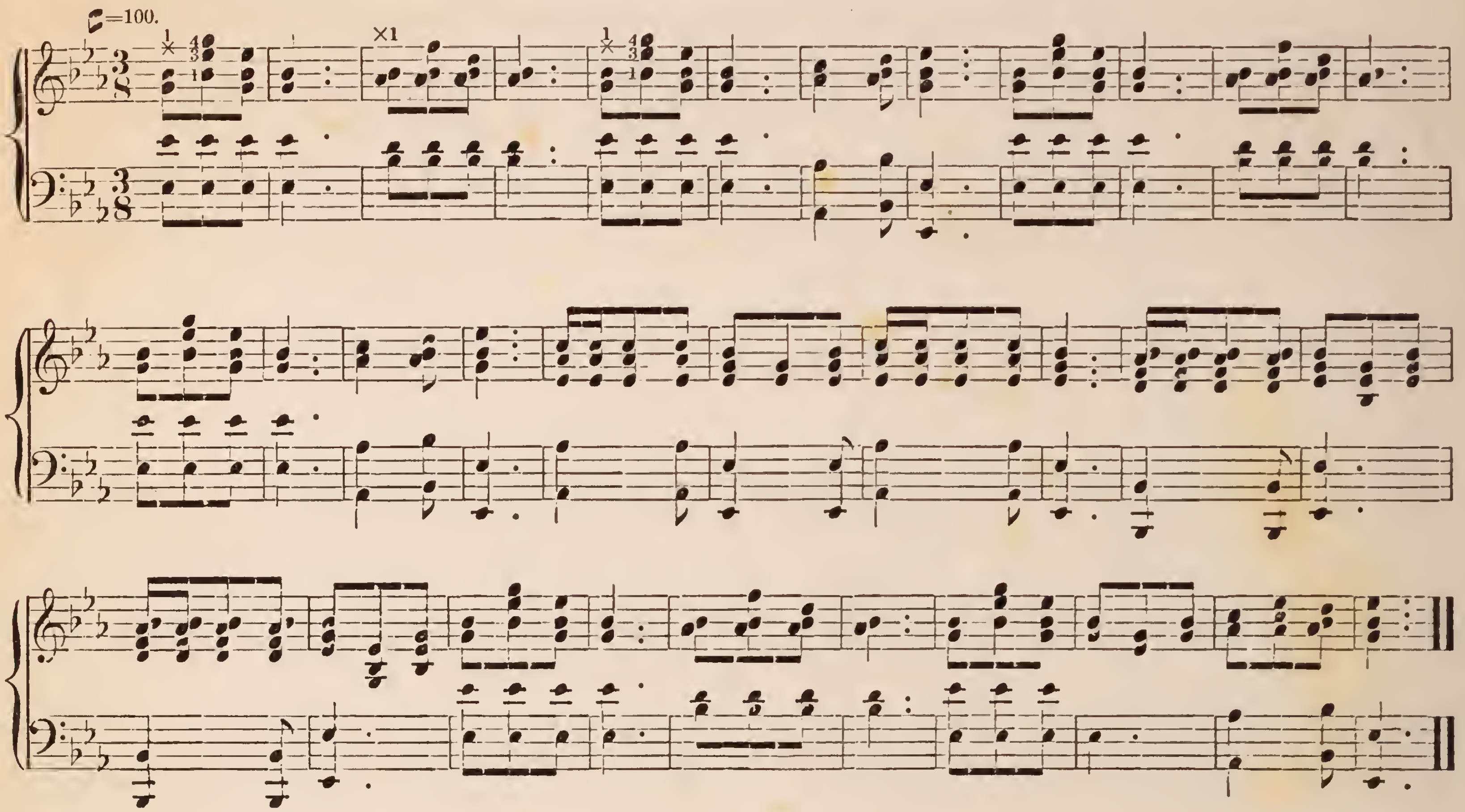
Practice this accompaniment before singing the song. Do not leave a chord down beyond its time. See that the quality of tone is right.


♩= 88.
1. Come with me, the moon is beam-ing O'er the sil-ver wa-ters of the lake so fair; See ye not the white sail gleaming, And the rip-ples laughing in the sum-mer air? Come with me, the boat is wait-ing, And the dis-tant voi-ces sweetest mu-sic make; Come, O come, the moon is beaming O'er the laughing wa-ters of the sil-ver lake.
2. O de-lay not, time is fly-ing, And our com-rades call us from the peb-bly strand. E'en the gen-tle breeze is sigh-ing, And it waits to bear us from the dew-y land; 'Mid the hills in beau-ty gleam-ing, Still the dis-tant voi-ces sweetest echoes wake; Come, O come, the moon is beaming O'er the laughing wa-ters of the sil-ver lake.

No. 195. Play this exercise five minutes without stopping. Begin slowly, and increase in speed with each repetition.

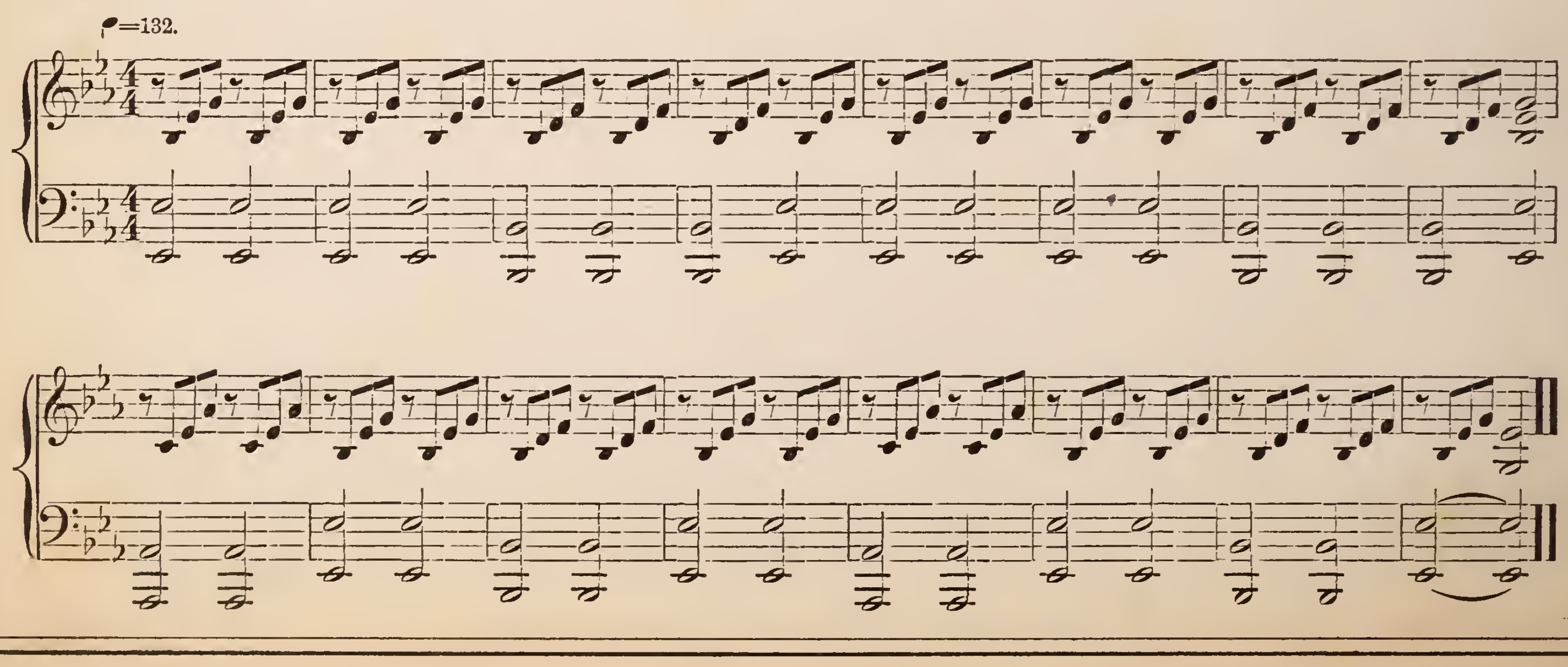


No. 196. You observe that you never find the chord of the seventh in the tonic or subdominant.



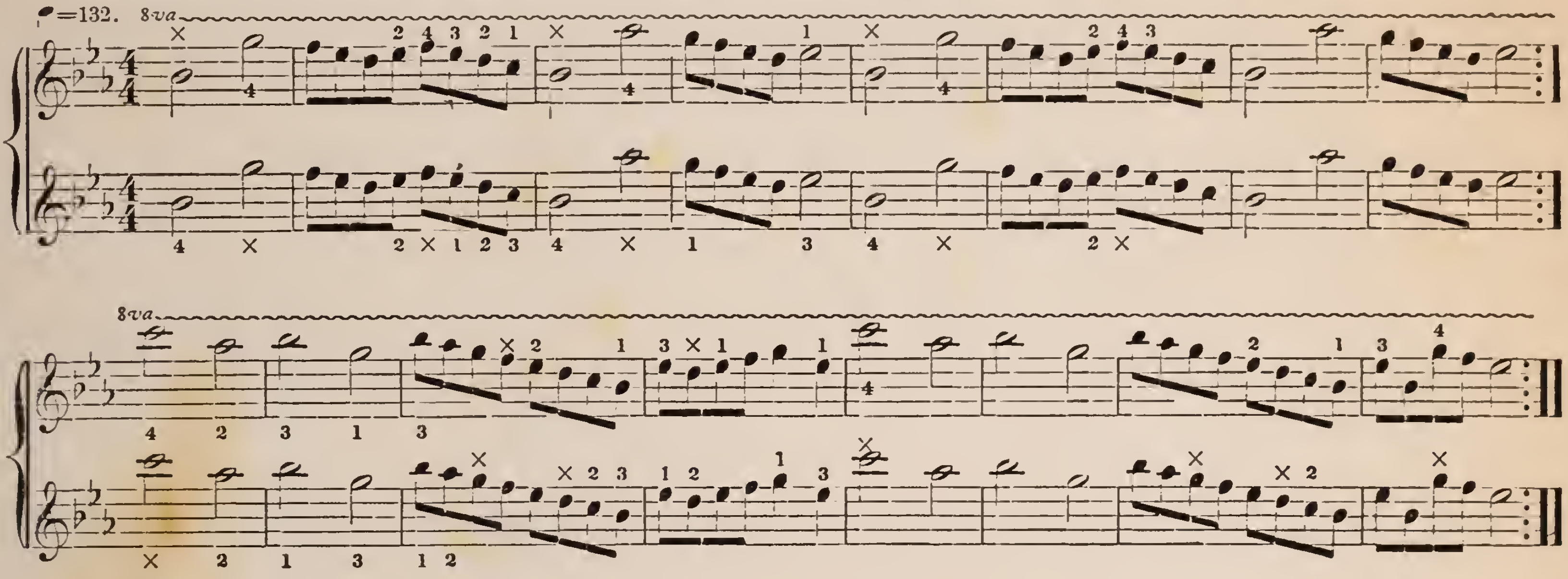
No. 197. QUICKSTEP.—FOURTEENTH DUET.—SECONDO.

Name chords and positions. Endeavor all the time to notice the harmony in which you are playing, whether tonic, dominant, or subdominant, common chord, or chord of the seventh.



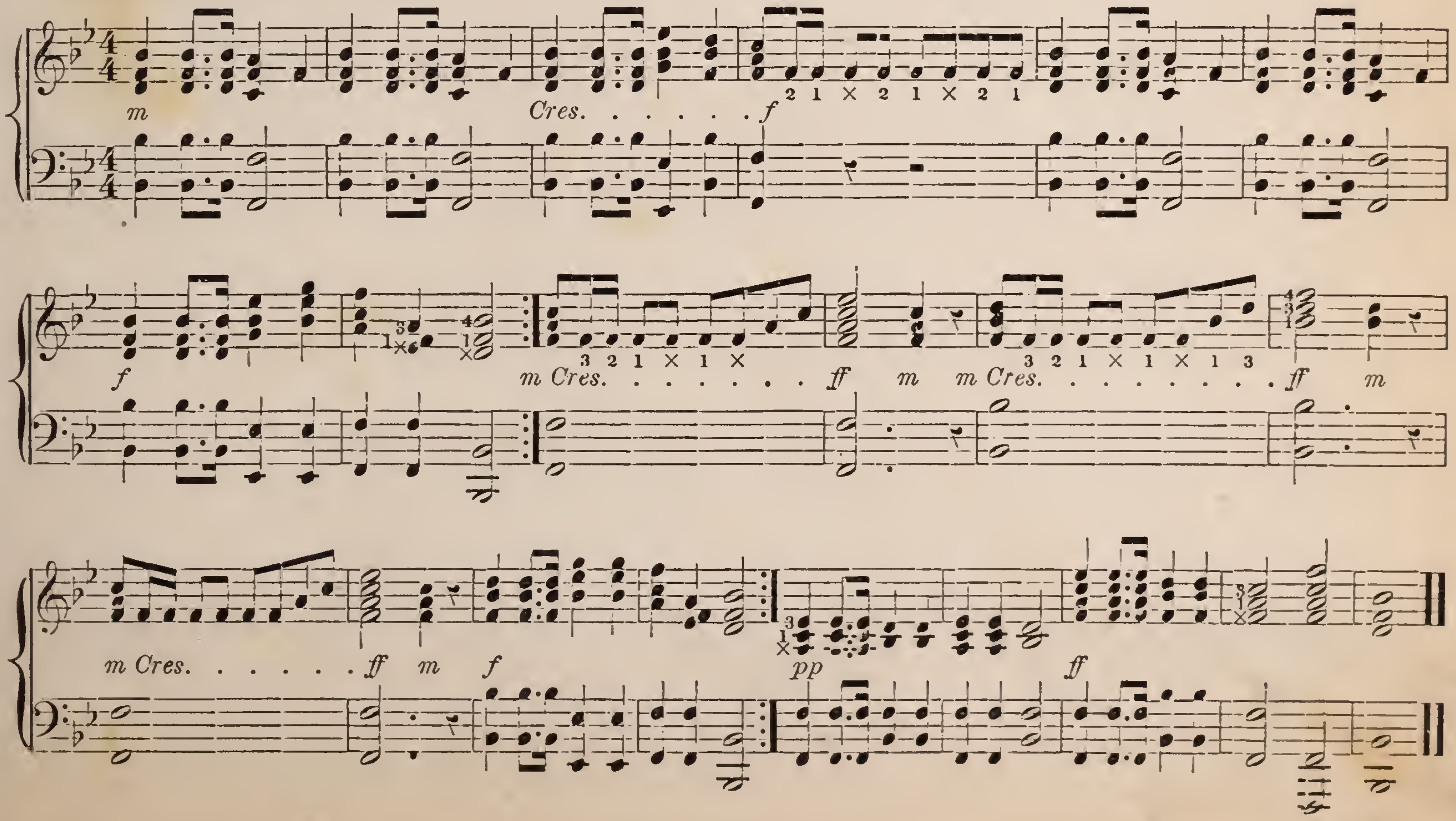
No. 198. QUICKSTEP.—FOURTEENTH DUET.—Primo.

Can you distinguish the tonic, dominant and subdominant chords, in the second, by the sound, while you are playing the first?



No. 199. Ton., Dom., and Subdom. in B Flat. Pianissimo, Fortissimo, and their Abbreviations.

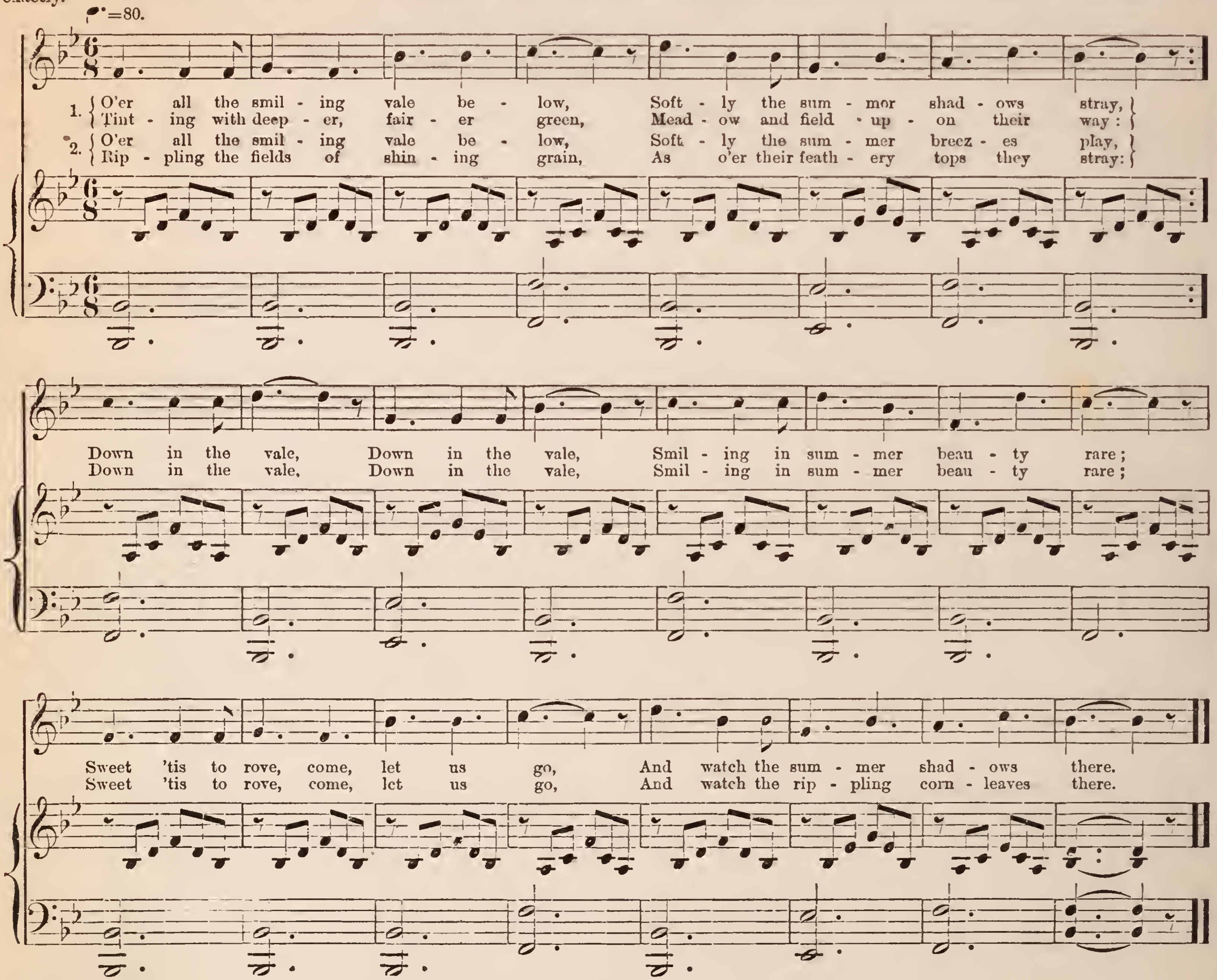
This, you perceive, is a regular march movement. Let the time be kept with great steadiness. Not fast.



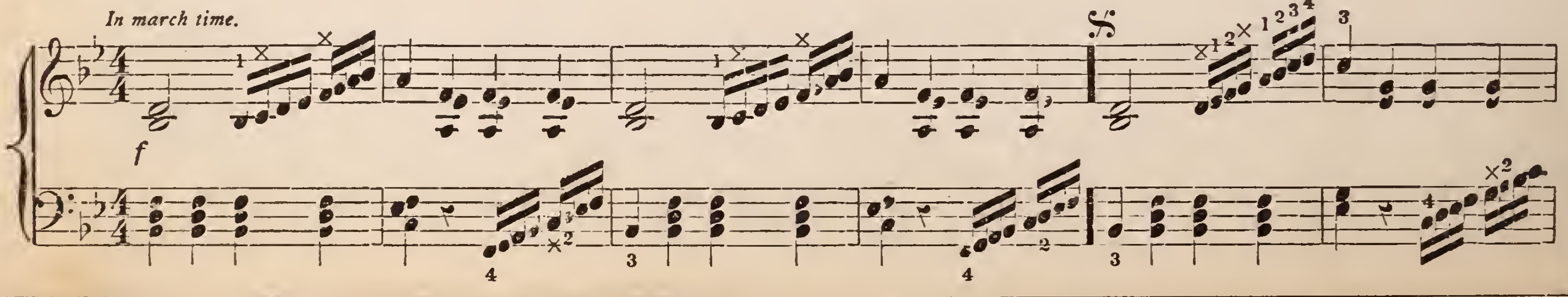
No. 200.

SUMMER SCENES. No. IX.—The Vale.

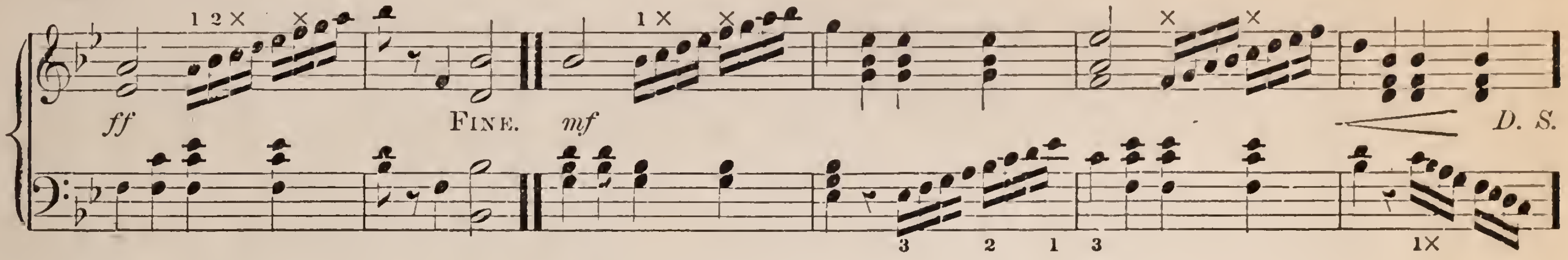
You observe that the emotion to be expressed, in all these songs, is nearly the same. The pupil should be able to give this quality exactly.


♩. =80.
1. O'er all the smil-ing vale be-low, Soft-ly the sum-mer shad-ows stray,
Tint-ing with deep-er, fair-er green, Mead-ow and field up-on their way:
2. O'er all the smil-ing vale be-low, Soft-ly the sum-mer breez-es play,
Rip-pling the fields of shin-ing grain, As o'er their feath-ery tops they stray:
Down in the vale, Down in the vale, Smil-ing in sum-mer beau-ty rare;
Down in the vale, Down in the vale, Smil-ing in sum-mer beau-ty rare;
Sweet 'tis to rove, come, let us go, And watch the sum-mer shad-ows there.
Sweet 'tis to rove, come, let us go, And watch the rip-pling corn-leaves there.

No. 201.

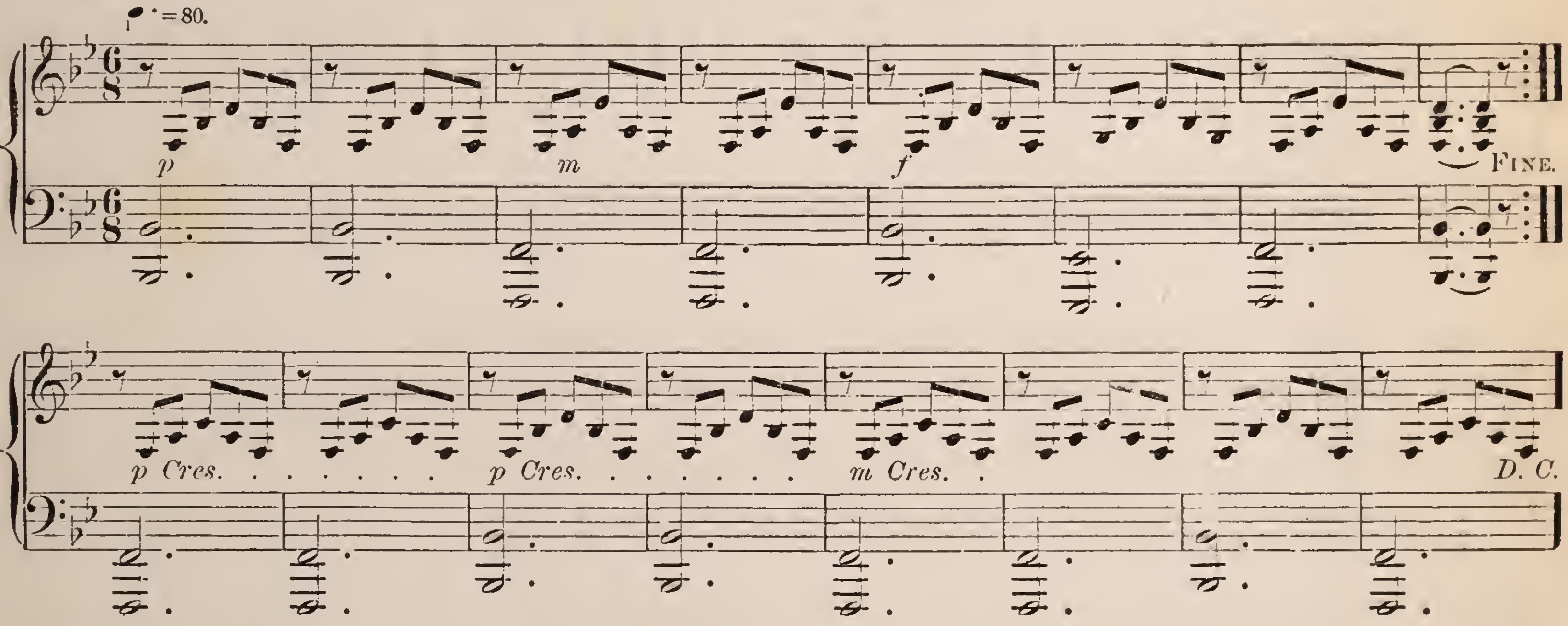


No. 201. Concluded.



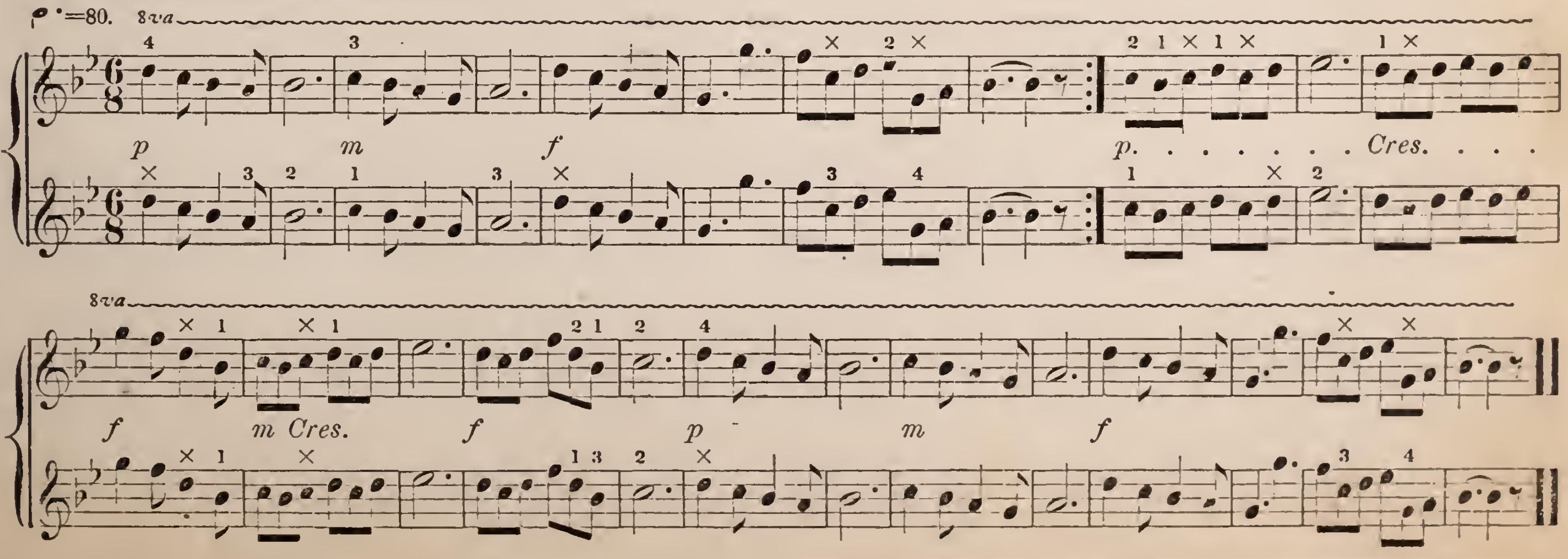
No. 202. SOUVENIR.— FIFTEENTH DUET—SECONDO.

Endeavor to become familiar with the position of notes on added lines and spaces.



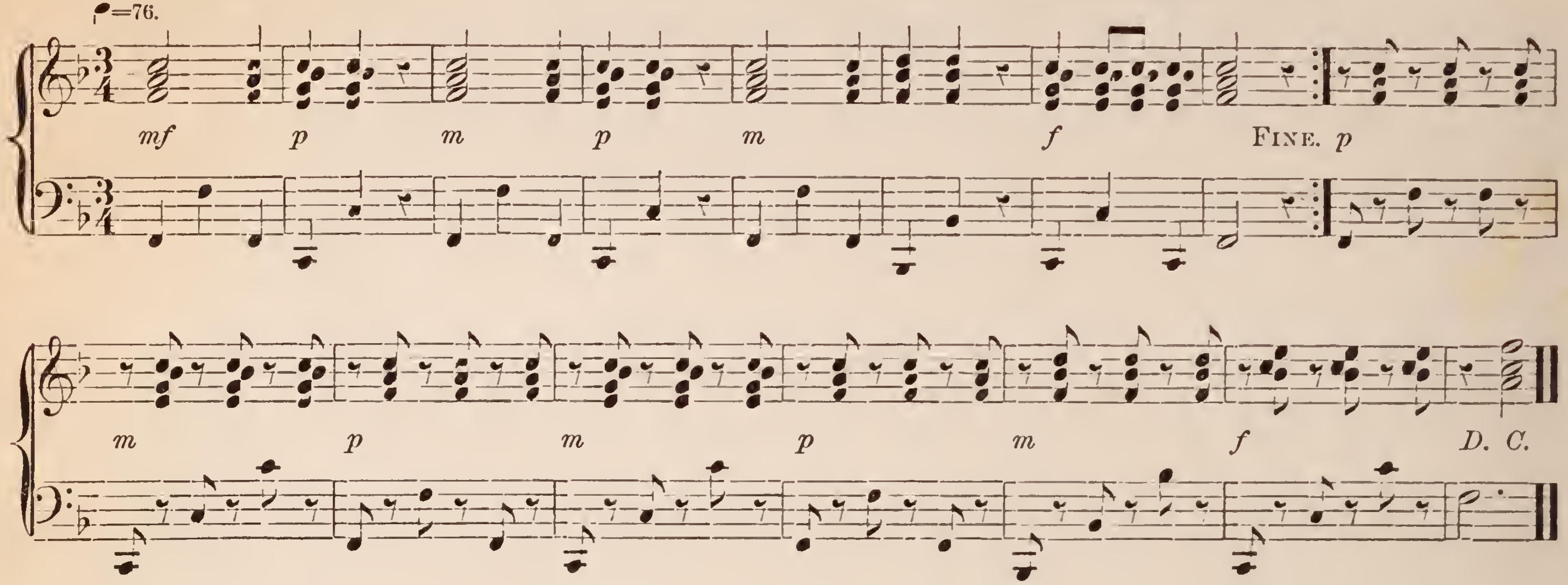
No. 203. SOUVENIR.—FIFTEENTH DUET—PRIMO.

Make the melody as legato as possible.



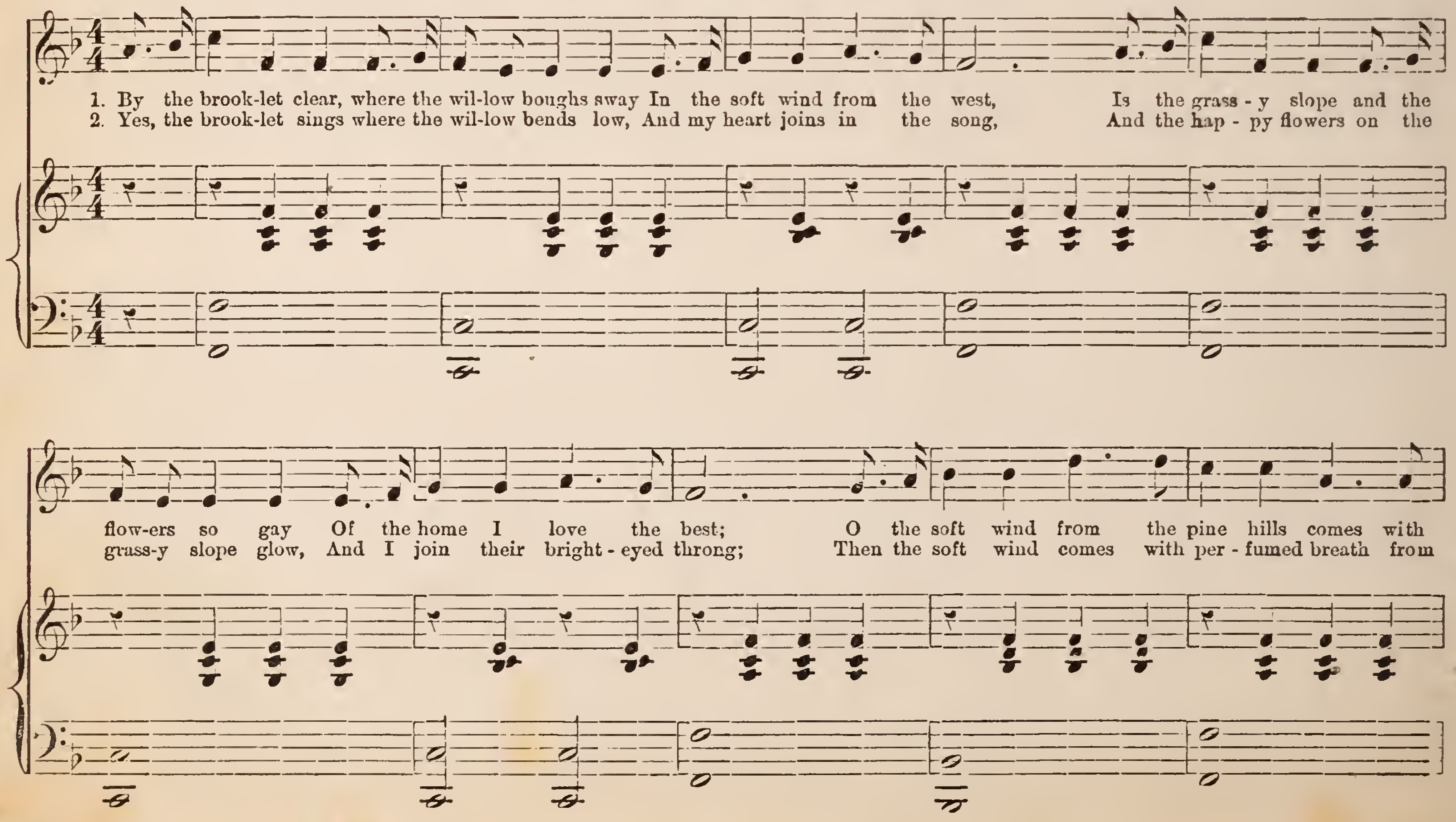
No. 204. Tonic, Dominant, and Subdominant Harmonies in the Key of F.

It is hoped that your reviewing has been so perfect that you can turn back and play any lesson perfectly. Try it.

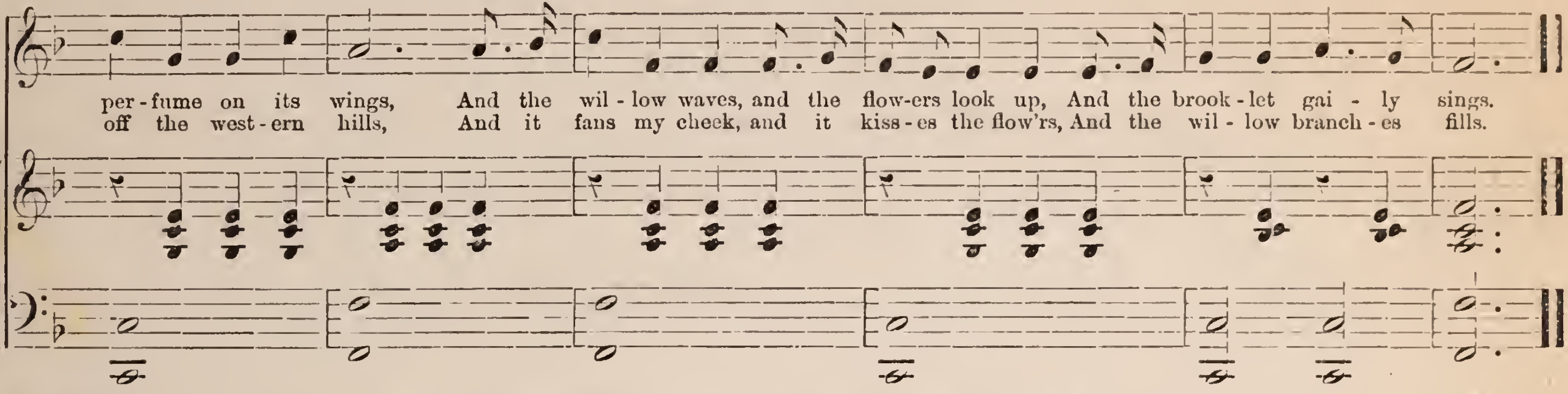


No. 205. SUMMER SCENES. No. X.—The Brooklet.

Right quality of tone—clear and distinct articulation—with breathing and management of the breath, etc.

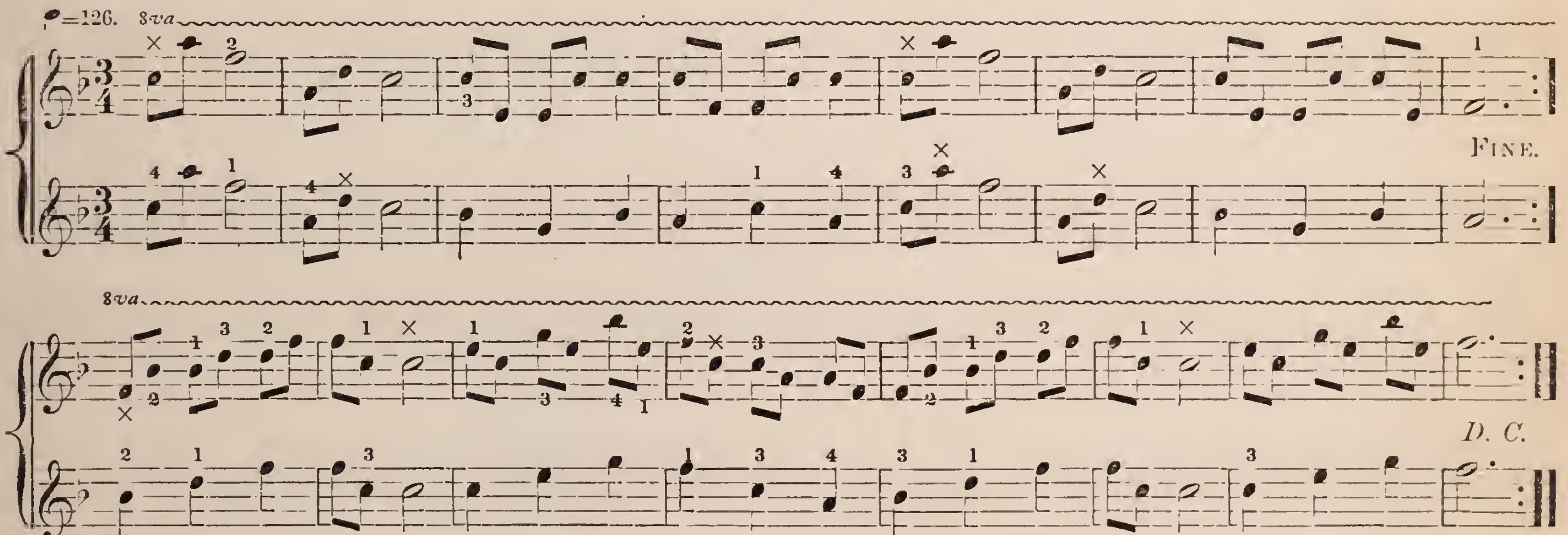

1. By the brook-let clear, where the wil-low boughs sway In the soft wind from the west, Is the grass - y slope and the flow-ers so gay Of the home I love the best; O the soft wind from the pine hills comes with
2. Yes, the brook-let sings where the wil-low bends low, And my heart joins in the song, And the hap - py flowers on the grass-y slope glow, And I join their bright - eyed throng; Then the soft wind comes with per - fumed breath from

THE BROOKLET.—Concluded.


per - fume on its wings, And the wil - low waves, and the flow-ers look up, And the brook - let gai - ly sings.
off the west - ern hills, And it fans my cheek, and it kiss - es the flow'rs, And the wil - low branch - es fills.

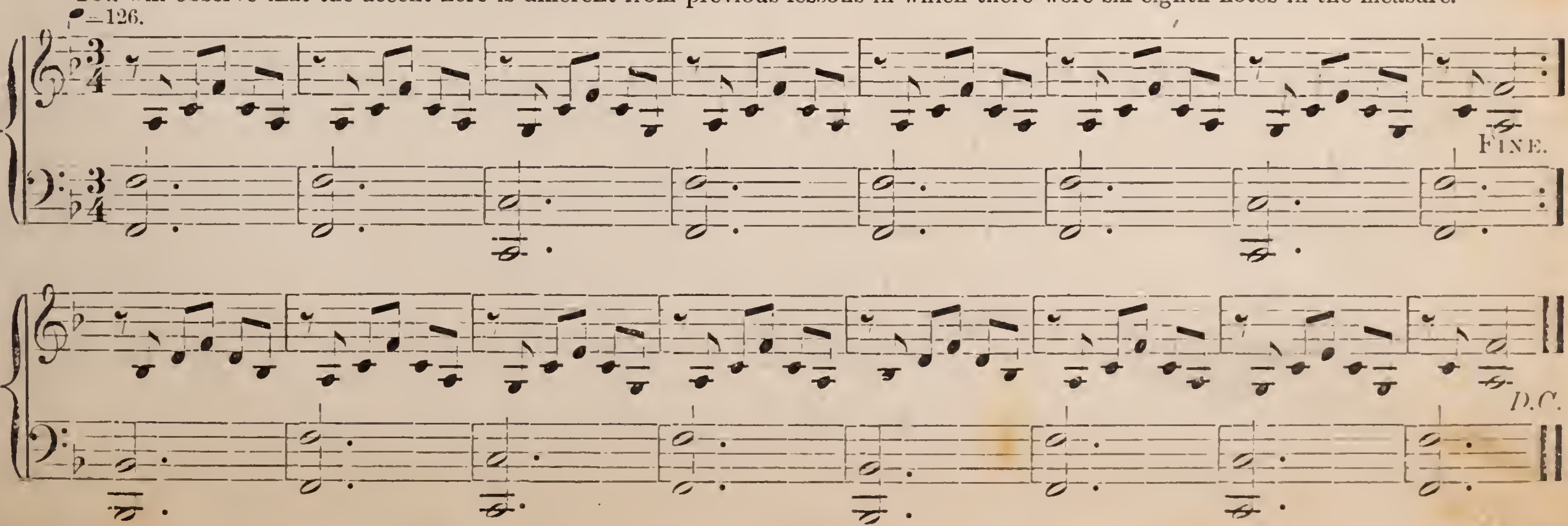
No. 206. AU SUISSE.—SIXTEENTH DUET.—Primo.

You will find that different expressions may be given to this duet. Try several—and agree with your companion upon the one that you like best.

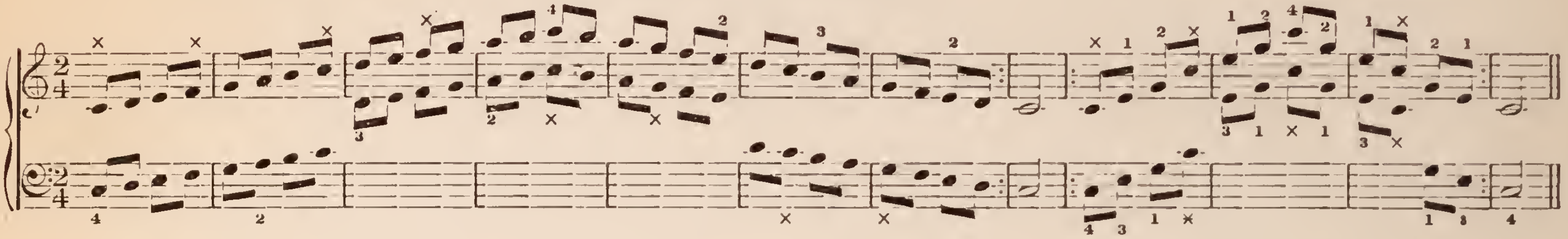


No. 207. AU SUISSE.—SIXTEENTH DUET.—Secondo.

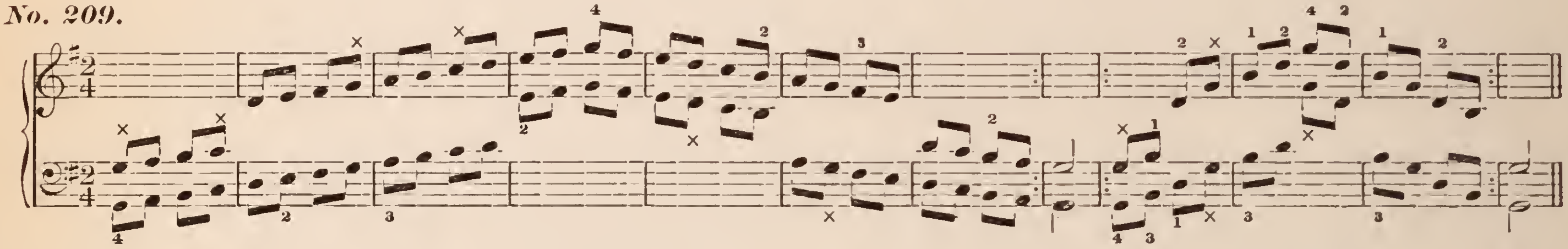
You will observe that the accent here is different from previous lessons in which there were six eighth notes in the measure.



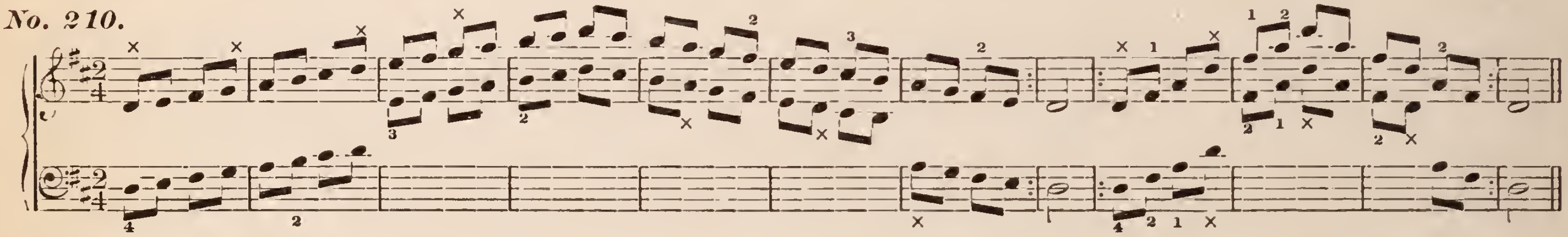
No. 208. *After these scales are learned,* in the order of their numbers, repeat each one as you practice it daily, six times at least, varying the expression each time. Observe the same plan with regard to the arpeggios. Never play so fast as to make a false note, or in any way so as to mar the neatness and elegance of the performance. It is an excellent plan to practice your stated time by the watch or clock, and never to fail in punctuality or faithfulness.



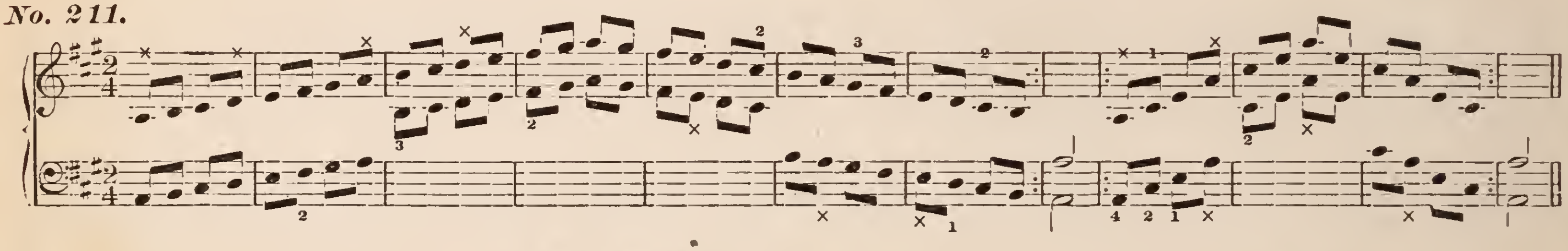
No. 209.



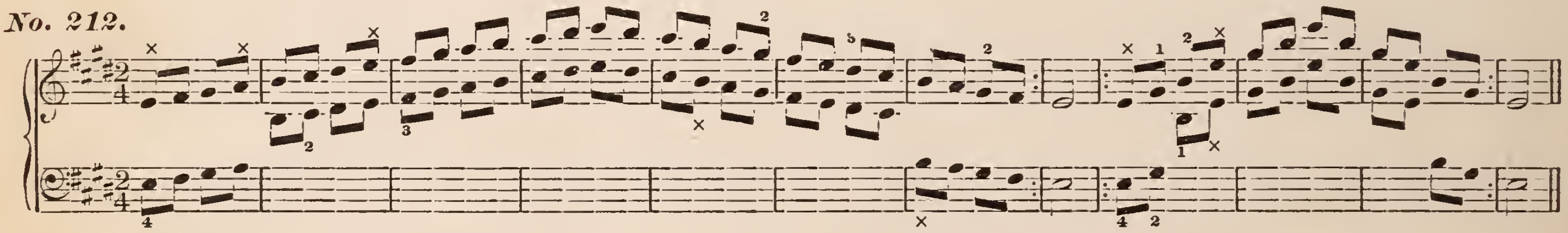
No. 210.



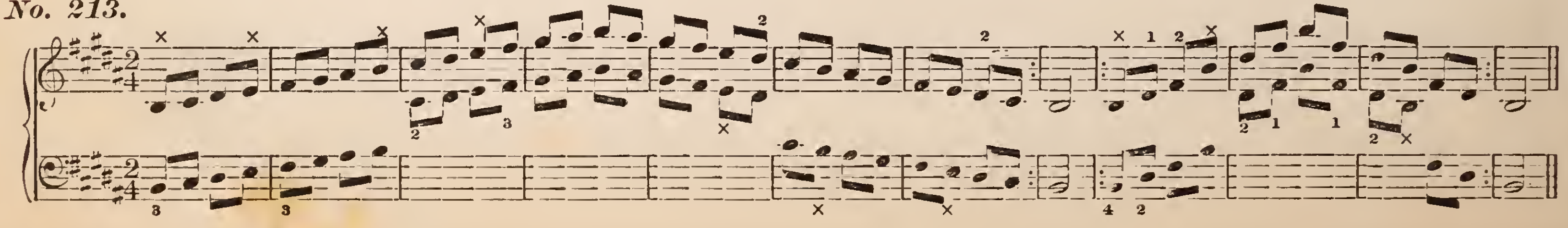
No. 211.



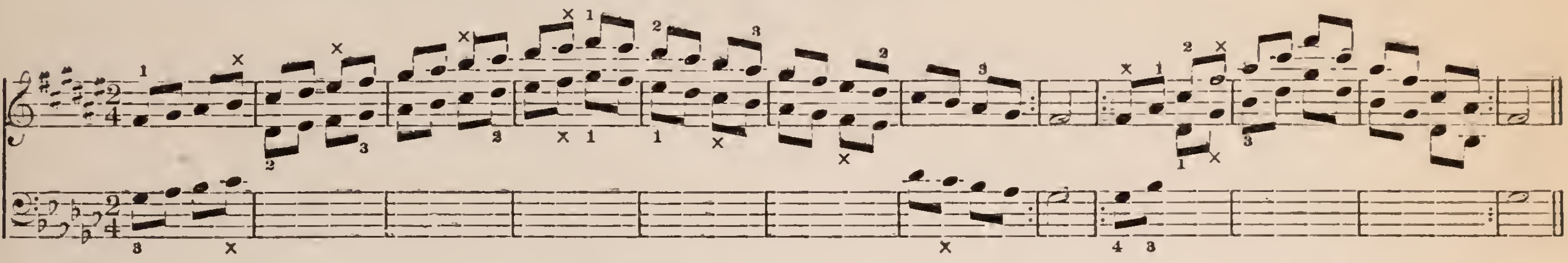
No. 212.



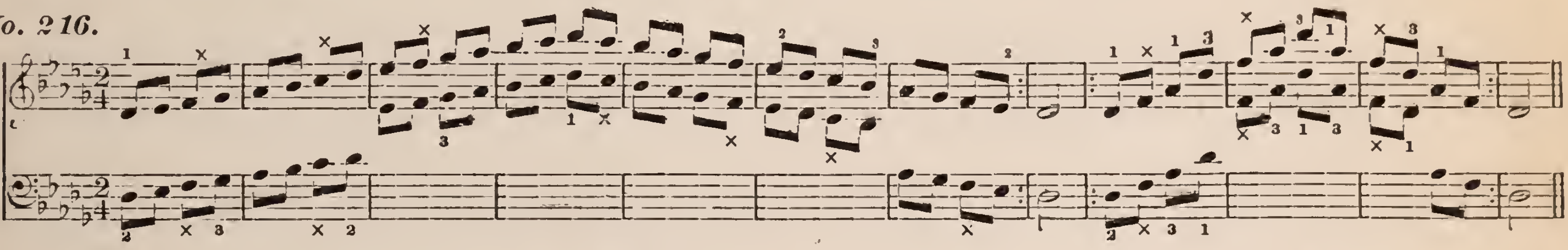
No. 213.



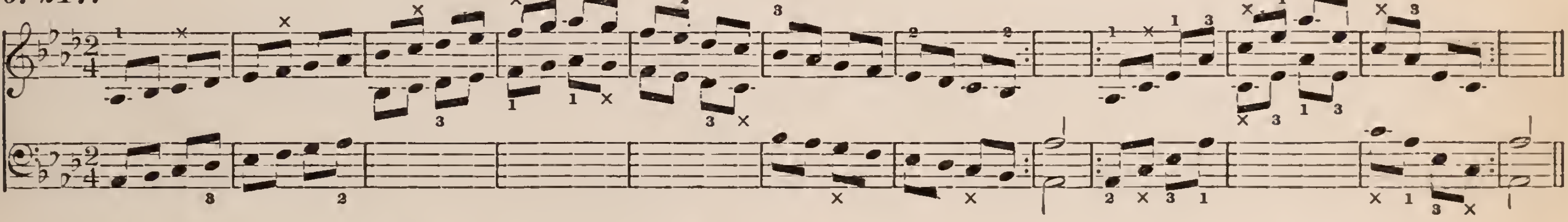
No. 214 & 215. Now is the time to give the finishing corrections to any faults that may remain in your positions and movements. These scales should *by all means* be learned by heart, with the *exact* fingering belonging to each ; for many important lessons follow that will take for granted this ability on your part, and that can hardly be learned satisfactorily without it. Endeavor to know one scale or key just as well as another—be at home in all.



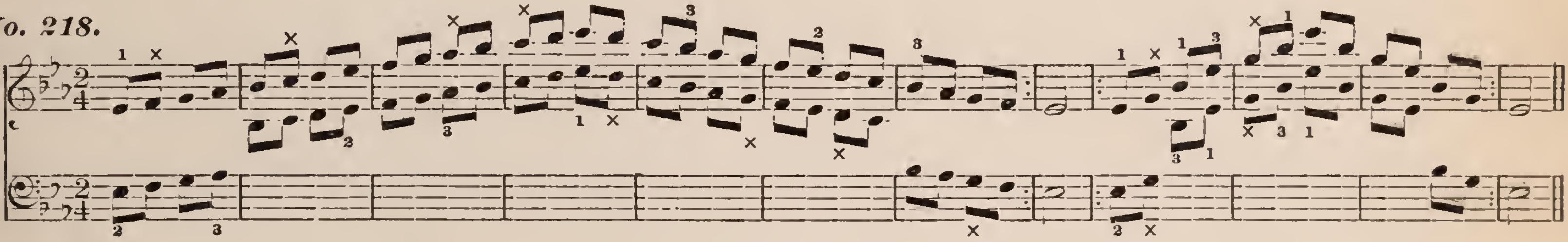
No. 216.



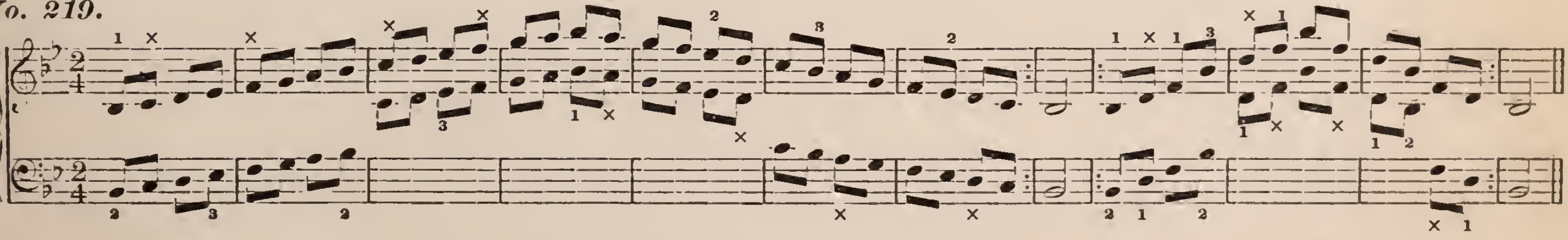
No. 217.



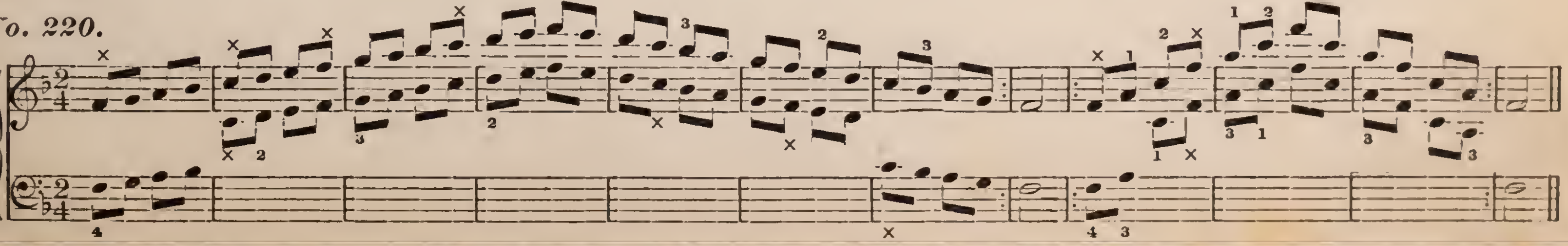
No. 218.



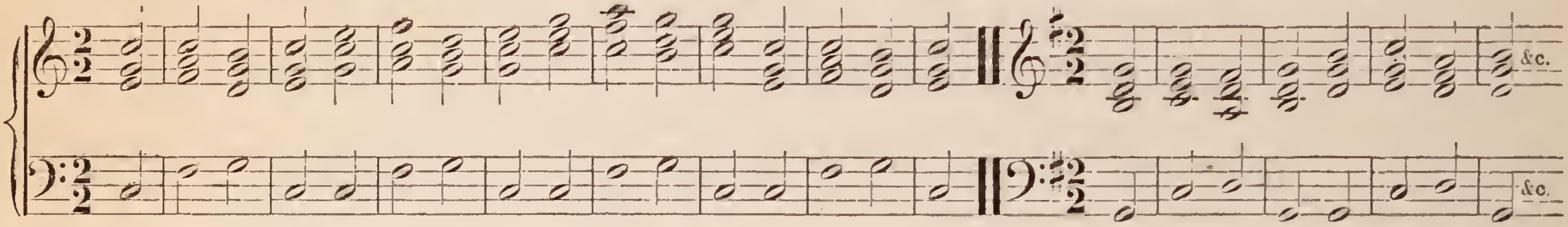
No. 219.



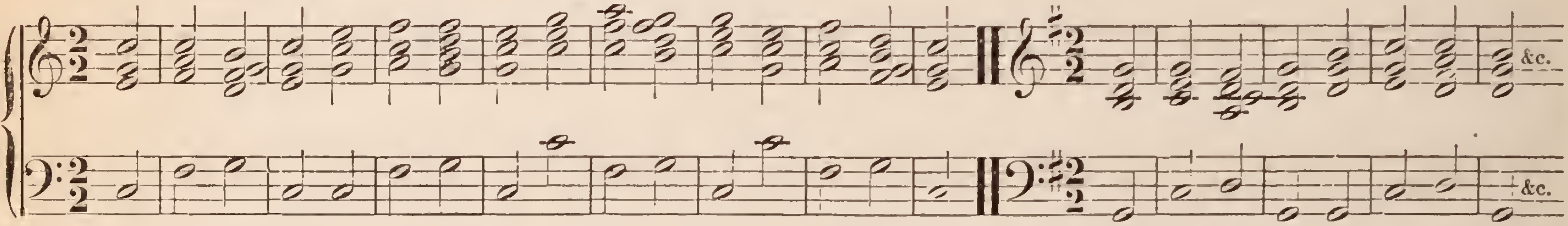
No. 220.



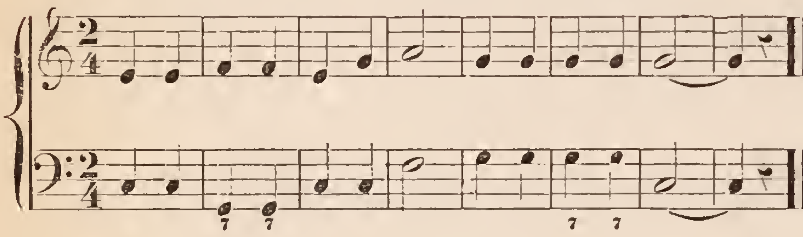
No. 221. TRANSPOSITION. Here is a cadence of four chords, viz.: tonic, subdominant, dominant and tonic. These, taken in their three positions, make a musical section of eight measures. Play this section in all the keys, transposing by fifths and also by fourths. It will aid you to think of tonic, dominant and subdominant, and their positions, as you play. The beginning in G is given.



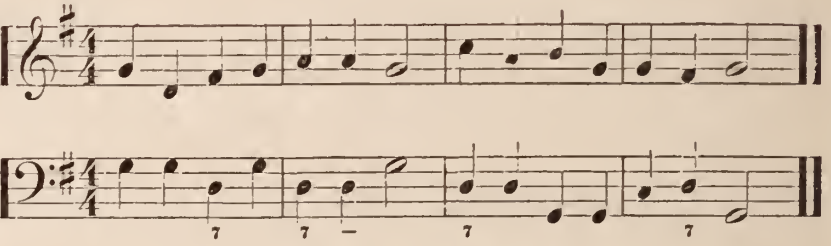
No. 222. Play this section of cadences in all the keys. It is given partly in G—enough to aid you to commence right. See that every dominant chord has a seventh in it. Transpose both by fifths and by fourths. Name the chords and their positions as you play. This is a very important exercise ; do not stop practicing it until it is perfect.



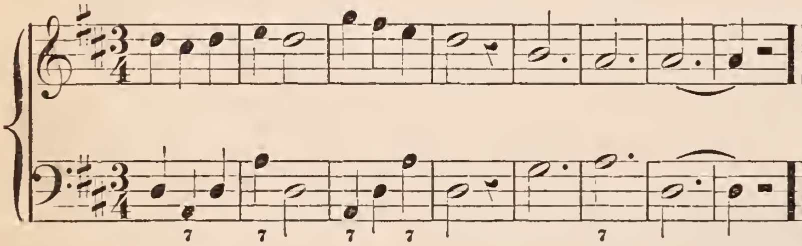
No. 223. Observe that you tell by the base what chord you are to play, and by the treble what position of the chord. Remember that when the base note has no figure under it the common chord is indicated, and when "7," the chord of the seventh.



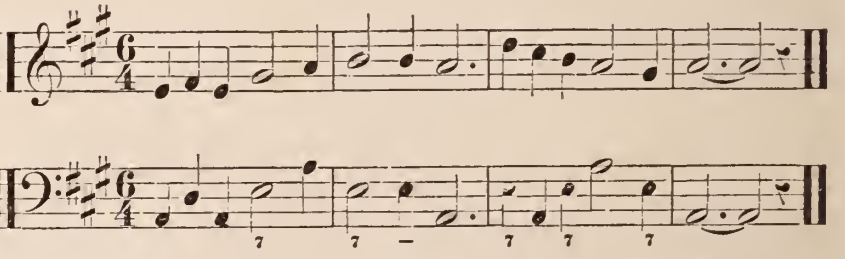
No. 224. Remember that the dash continues the effect of the previous figure.



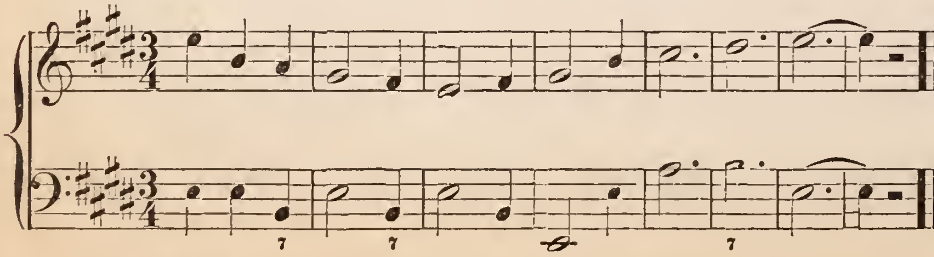
No. 225. Observe that the seventh is always a step below the eighth in the chord of the seventh. A 7 but a half-step below would not sound well.



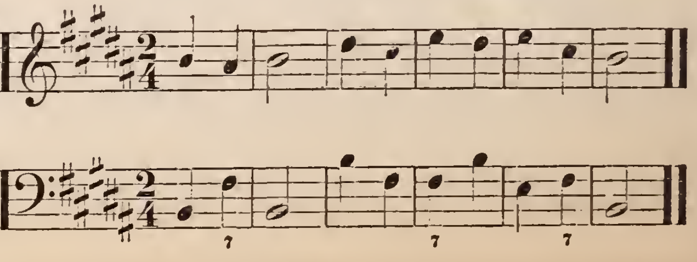
No. 226. Notice that the chord of the seventh is always a dominant chord. Name chords and positions as you play.



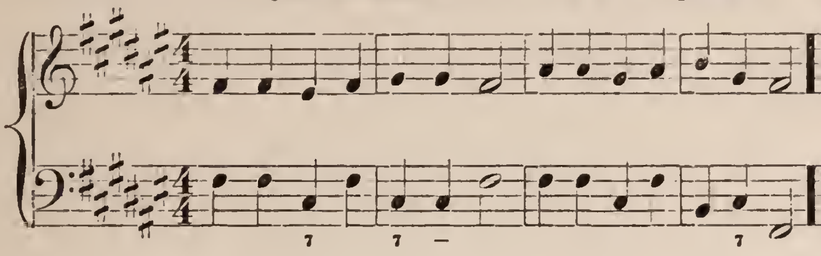
No. 227. Were you to put the right seventh into a tonic chord it would instantly become a dominant chord, and the key would be changed.



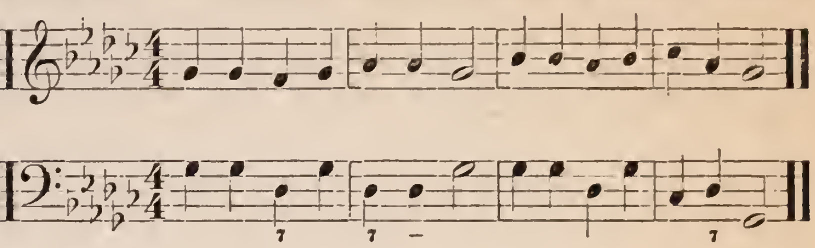
No. 228. Play each lesson until it is perfectly familiar. Observe directions carefully.



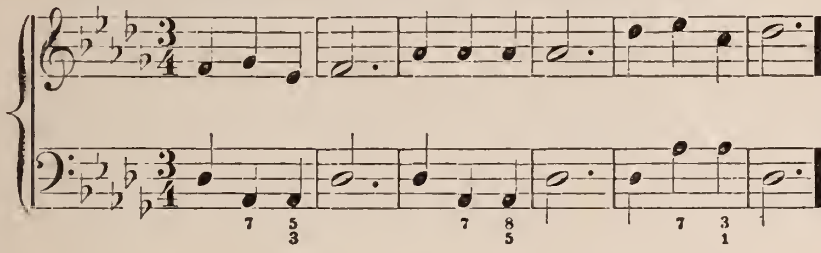
No. 229. Do not neglect to name the chords and their positions.



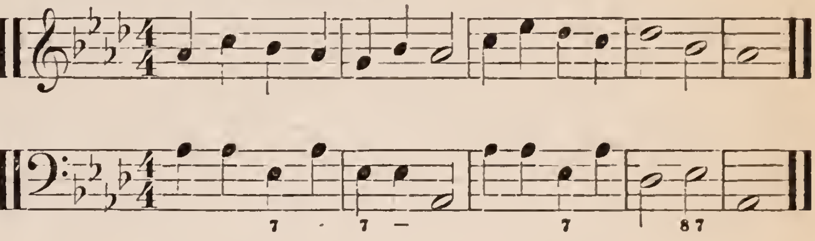
No. 230. Name by letter, and by tonic, dominant and subdominant.



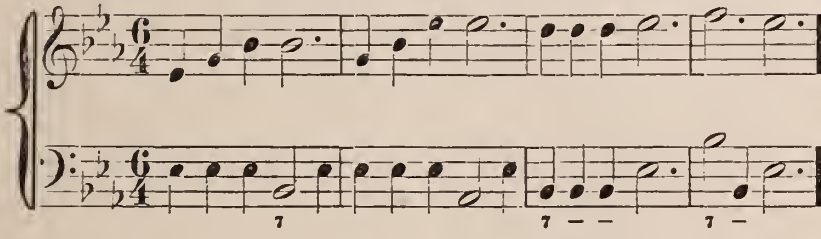
No. 231 The figures $^{5}_{3}$, or any other figure of the common chord, indicate the common chord—just what would be indicated if no figures were printed. Sometimes used to prevent mistakes.



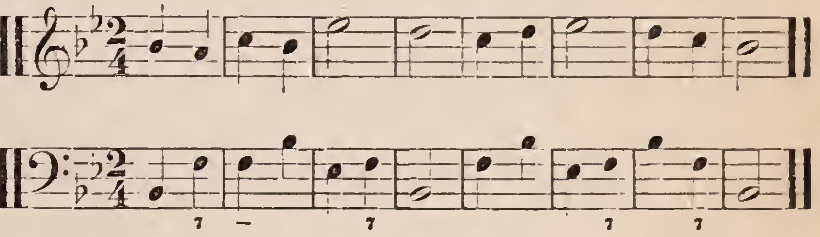
No. 232. In this lesson make the change from the common chord to the chord of the seventh, in the last chord but one, with as little movement as possible.



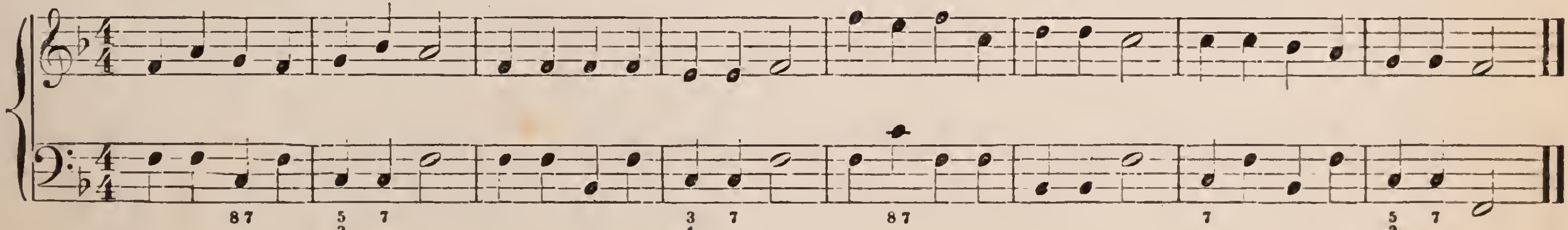
No. 233. Notice that you have here two chords to one treble note.



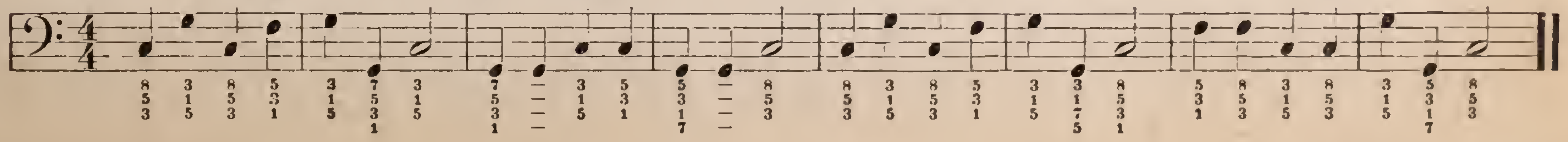
No. 234. The chord of the seventh always calls for something more.



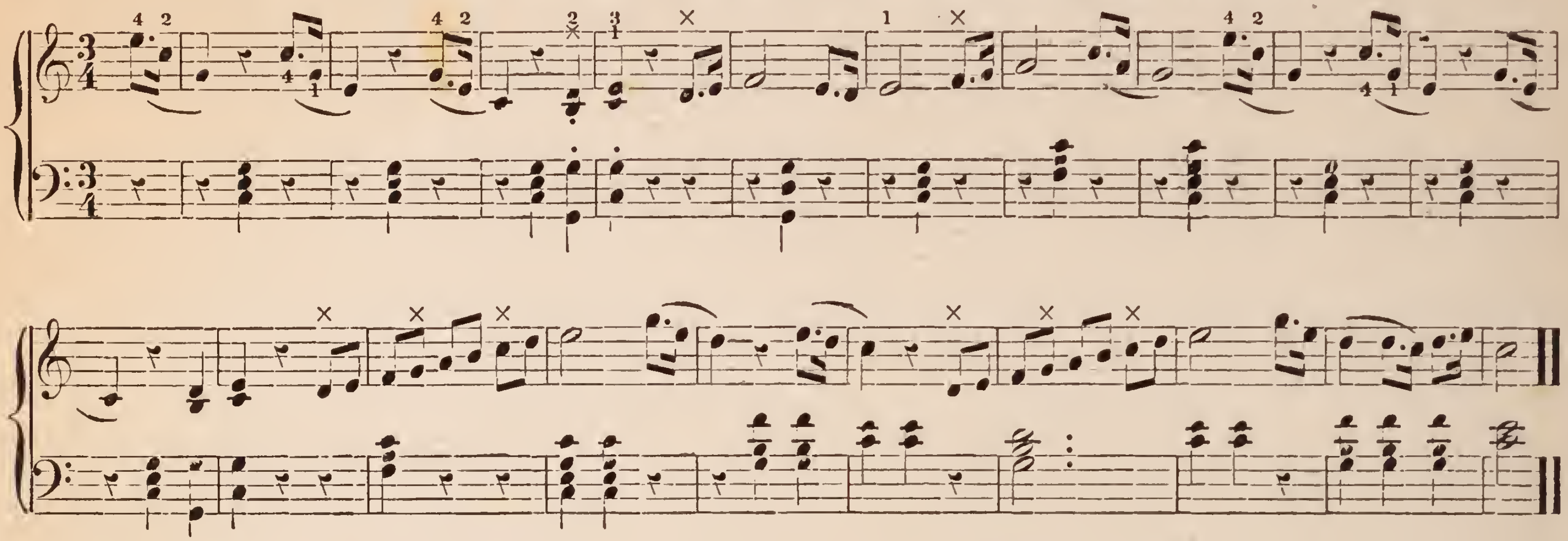
No. 235. To make the changes where the figures 8 7 occur, eighth notes must be used.



No. 236. You are here to play the chord with each base note, according to the group of figures—the highest figure of course indicating the position—selecting the octave in which voices will most easily sing. It is readily seen that when the treble or highest part is printed with the base, figures are needed only to indicate the chords, as the treble shows the positions: therefore one or two figures of the common chord, or the absence of them, may indicate the common chord, and simply "7" the chord of the seventh. If the chords are merely to accompany voices, it is not necessary, even where a base alone is printed, to indicate the exact position of each chord, and the usual mode of few or no figures may be adopted.

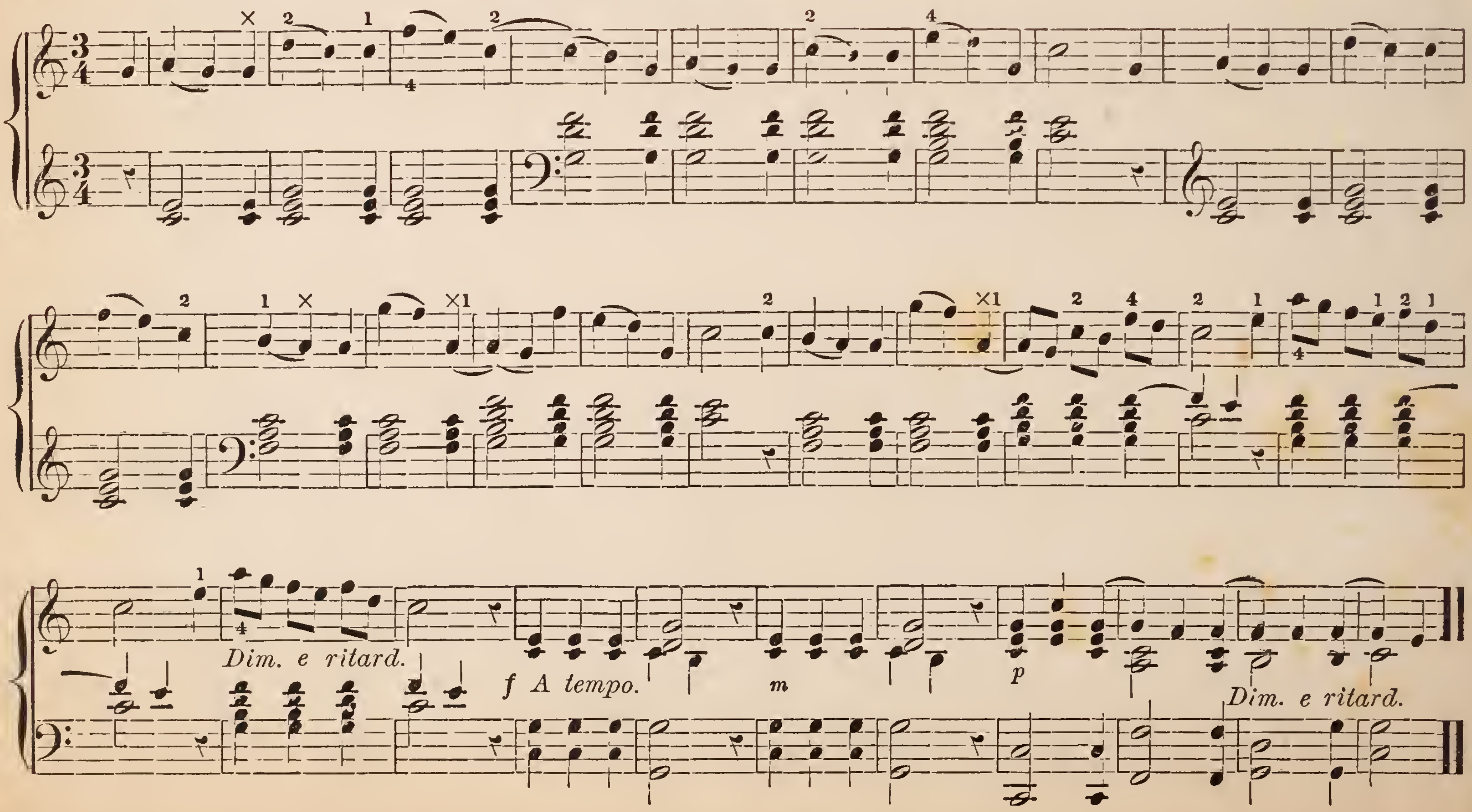


No. 237. Chords in the left hand, arpeggio and scale forms in the right. Accent the first note of the legato groups.



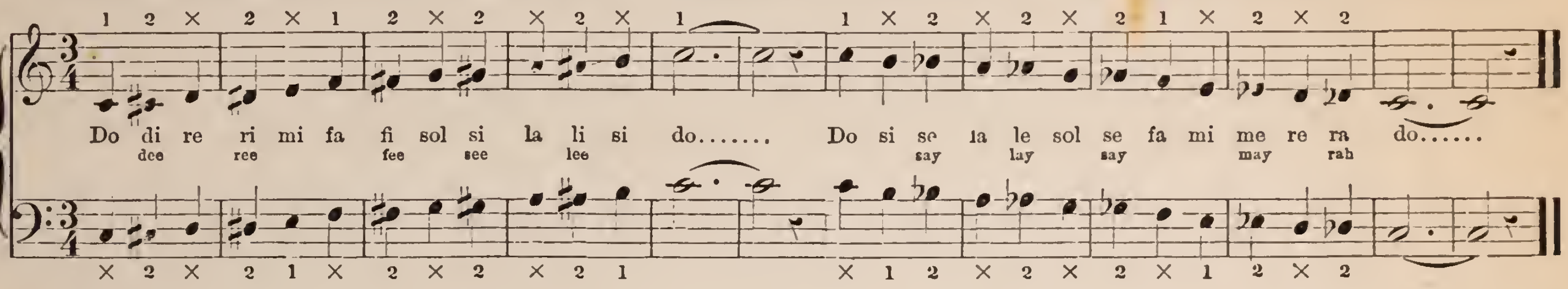
No. 238. Suspensions and Appoggiaturas.

When one of the tones of a chord is continued into a succeeding chord, where it is not a member, it is there called a suspension. When such a tone has not been in a preceding chord it is called an appoggiatura. Both suspensions and appoggiaturas must *resolve*, that is, go to a tone of the chord. Appoggiaturas are sometimes represented by small notes, and are of various styles of performance. Which are appoggiaturas, and which suspensions, in the following lesson?

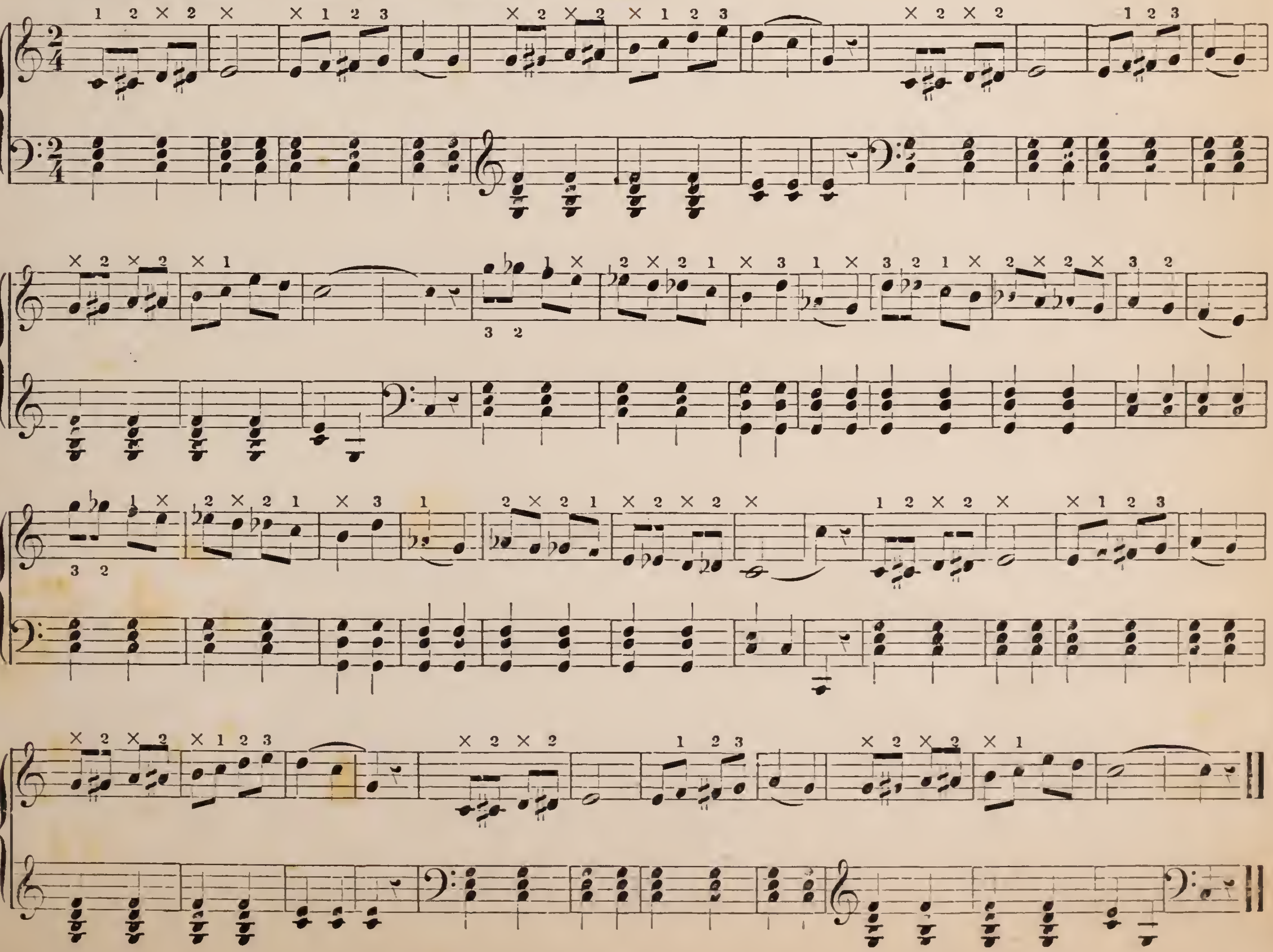


No. 239. Chromatic Scale. Diatonic Scale. Accidentals.

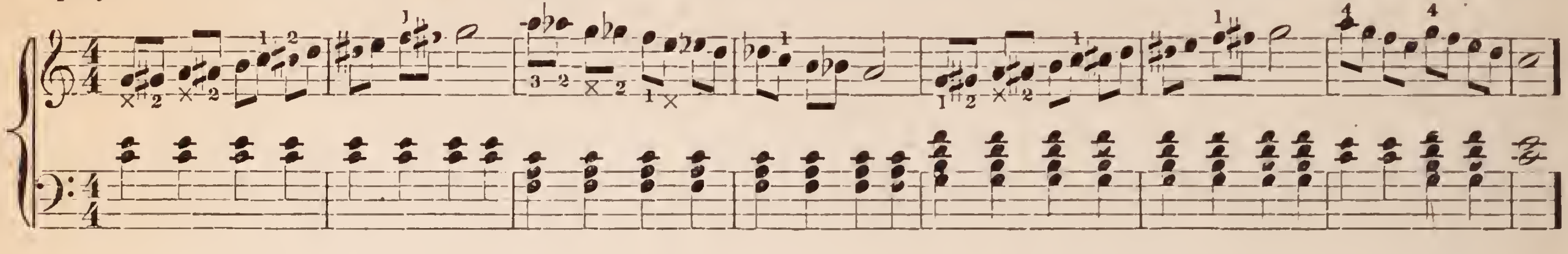
After learning to play this scale correctly, sing it with vowel sounds as well as syllables. Try it also commencing with other tones than C.


1 2 × 2 × 1 2 × 2 × 2 × 1 1 × 2 × 2 × 2 1 × 2 × 2
Do di re ri mi fa fi sol si la li si do……. Do si se la le sol se fa mi me re ra do……
dee ree fee see lee say lay say may rah
× 2 × 2 1 × 2 × 2 × 2 1 × 1 2 × 2 × 2 × 1 2 × 2

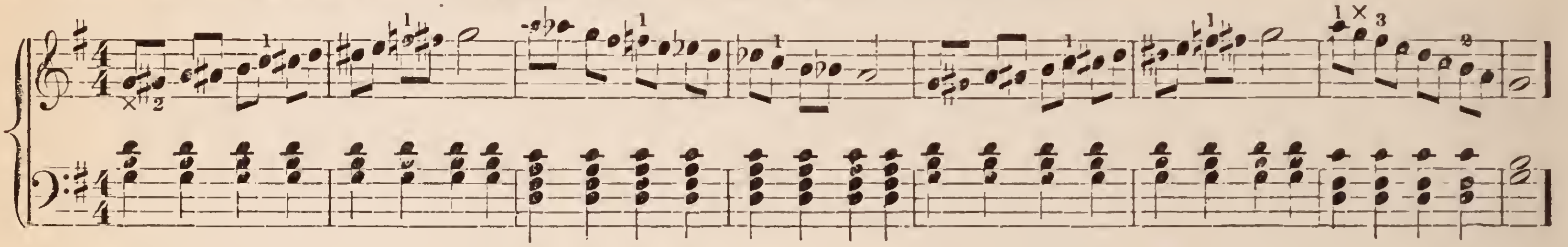
No. 240. You perceive that these chromatic tones must be either passing notes or appoggiaturas, as none of them belong to tonic, dominant or subdominant chords. Point to where both chromatic and diatonic tones form the one, and where they form the other. In which is the intervals a half-step? In which a step? Which do you like best?



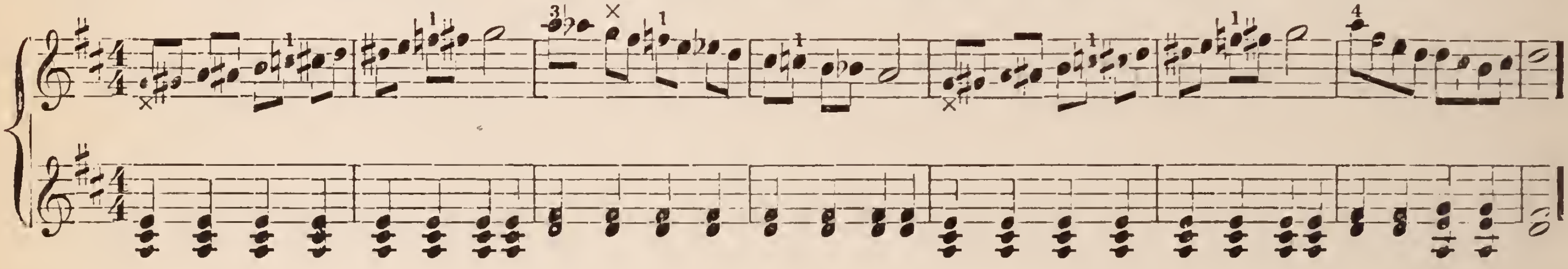
No. 241. Since there is but one kind of interval in the chromatic scale, there can be really but one chromatic scale— it therefore makes no difference at what pitch you begin it, or in what key you play or sing it, or with what chords you accompany it. The only difference is in the representation or notation, and sometimes in the place of accenting. You perceive that the chromatic tones here, with a single exception, are passing notes, and should be played with a certain degree of quickness to be agreeable. Name the chords that accompany.



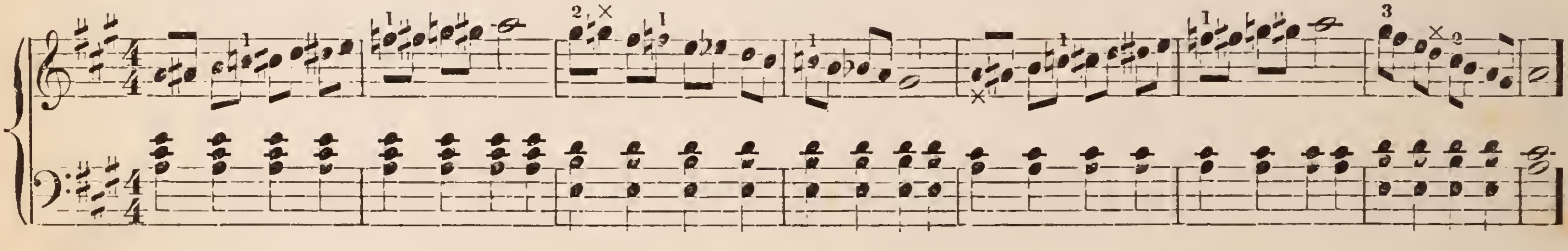
No. 242. Natural. You observe that the second finger is mostly used to strike the black keys.



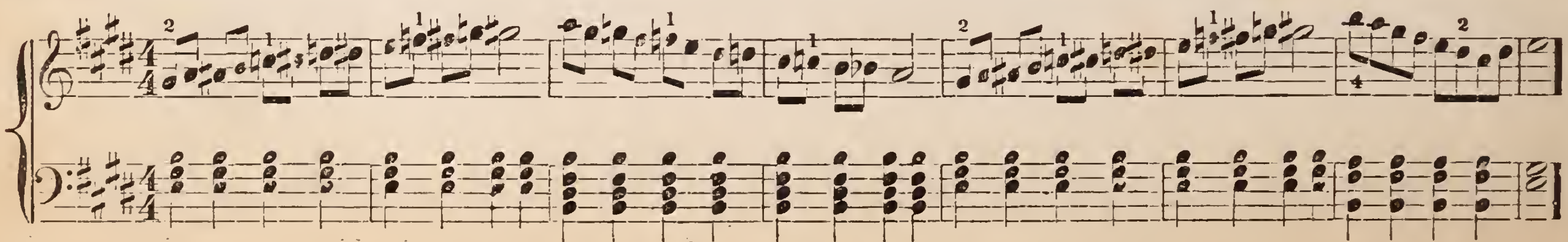
No. 243. Commencing on the dominant. You will find the thumb and second finger the principal actors in this performance.



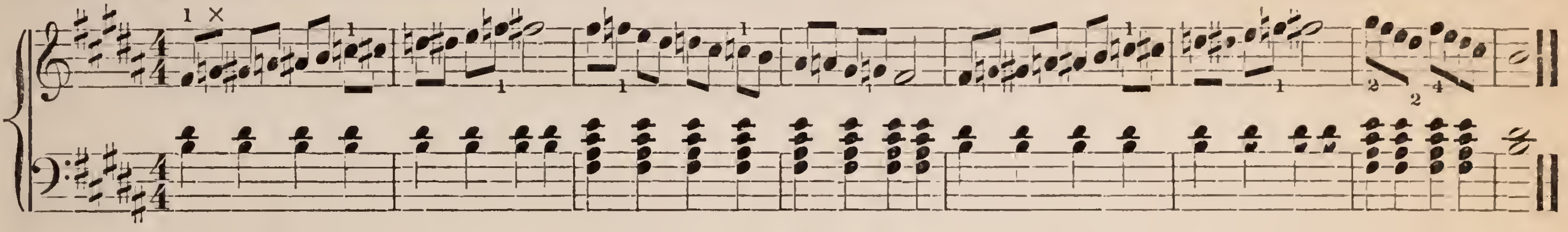
No. 244. Play each lesson piano, mezzo, forte, crescendo and diminuendo, but not too fast.



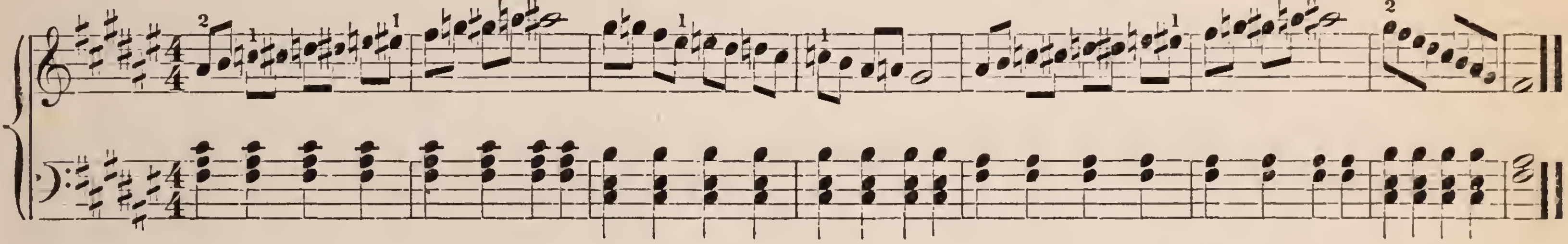
No. 245. Endeavor to have the control and mastery of every note in each lesson. To do this commence slowly.



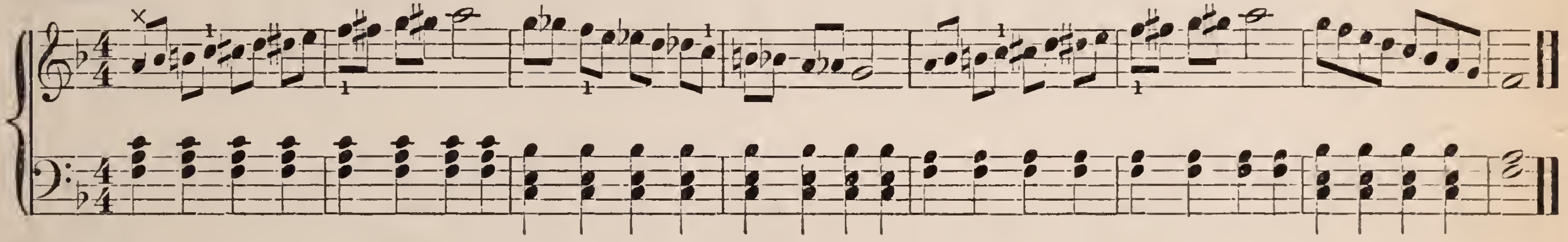
No 246. When you discover a passage in any key to be a part of the chromatic scale, there is no difficulty in knowing what notes to strike.



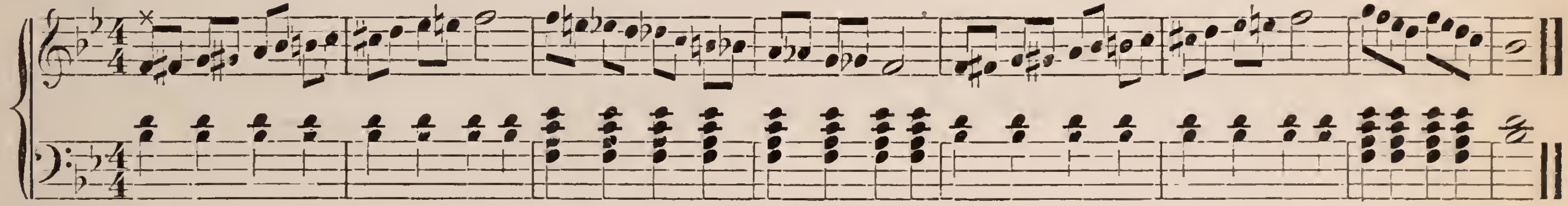
No. 247.



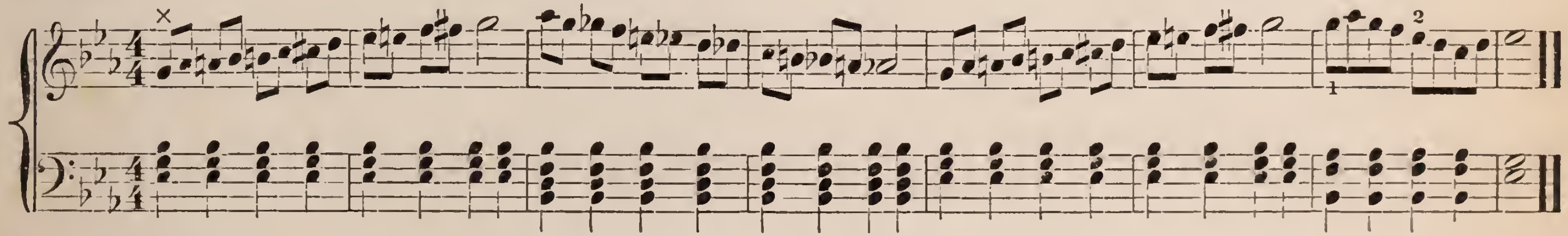
No. 248.



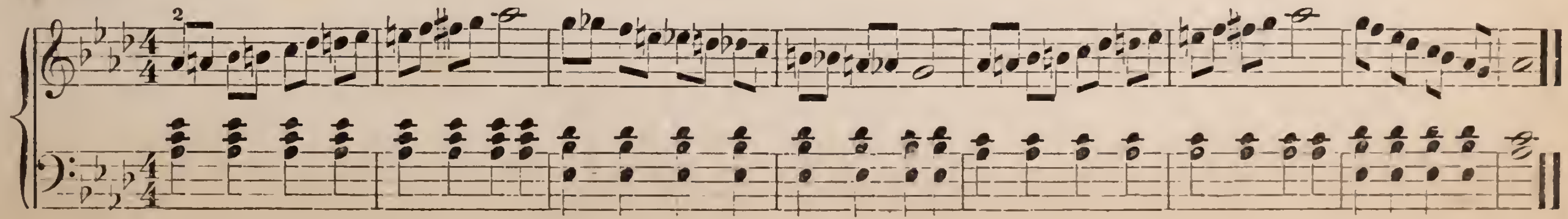
No. 249.



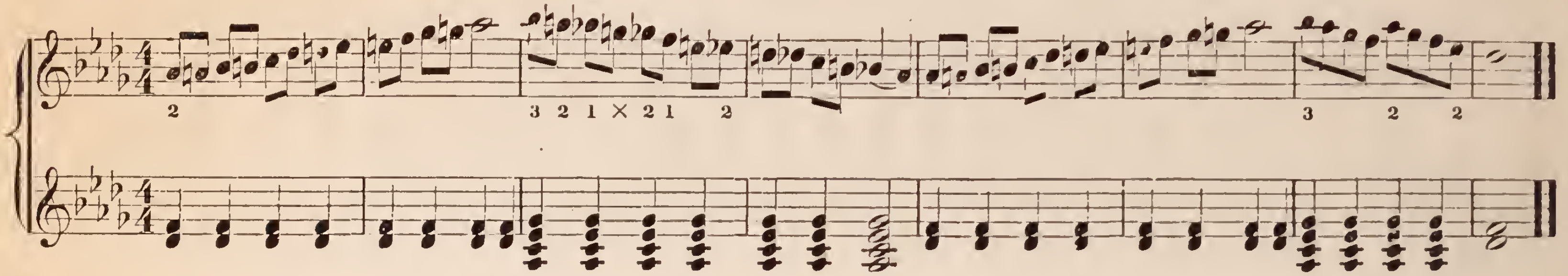
No. 250.



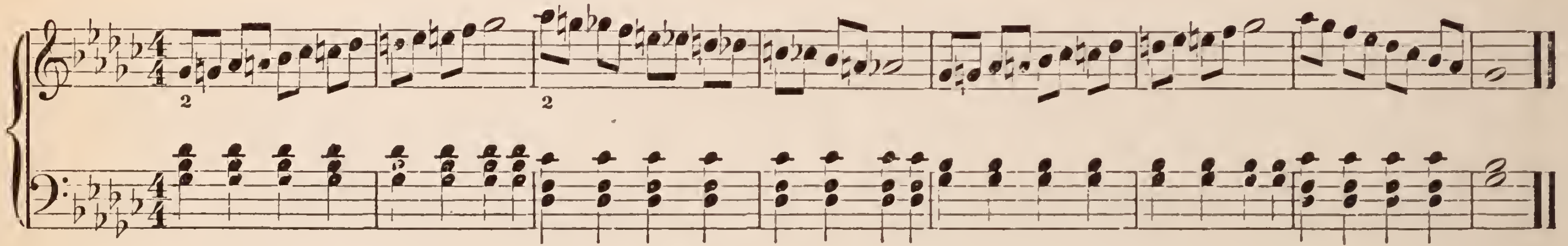
No. 251.



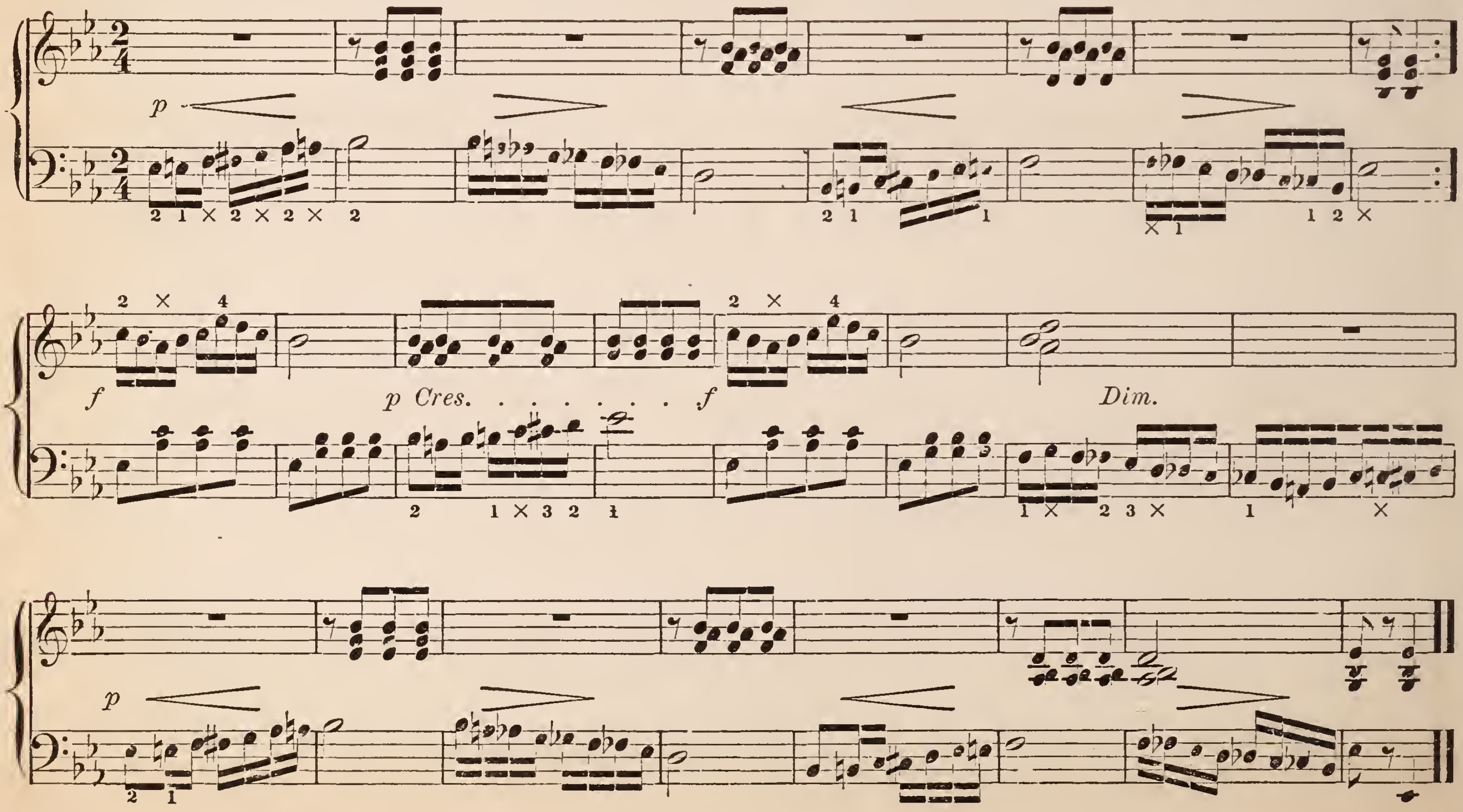
No. 252.



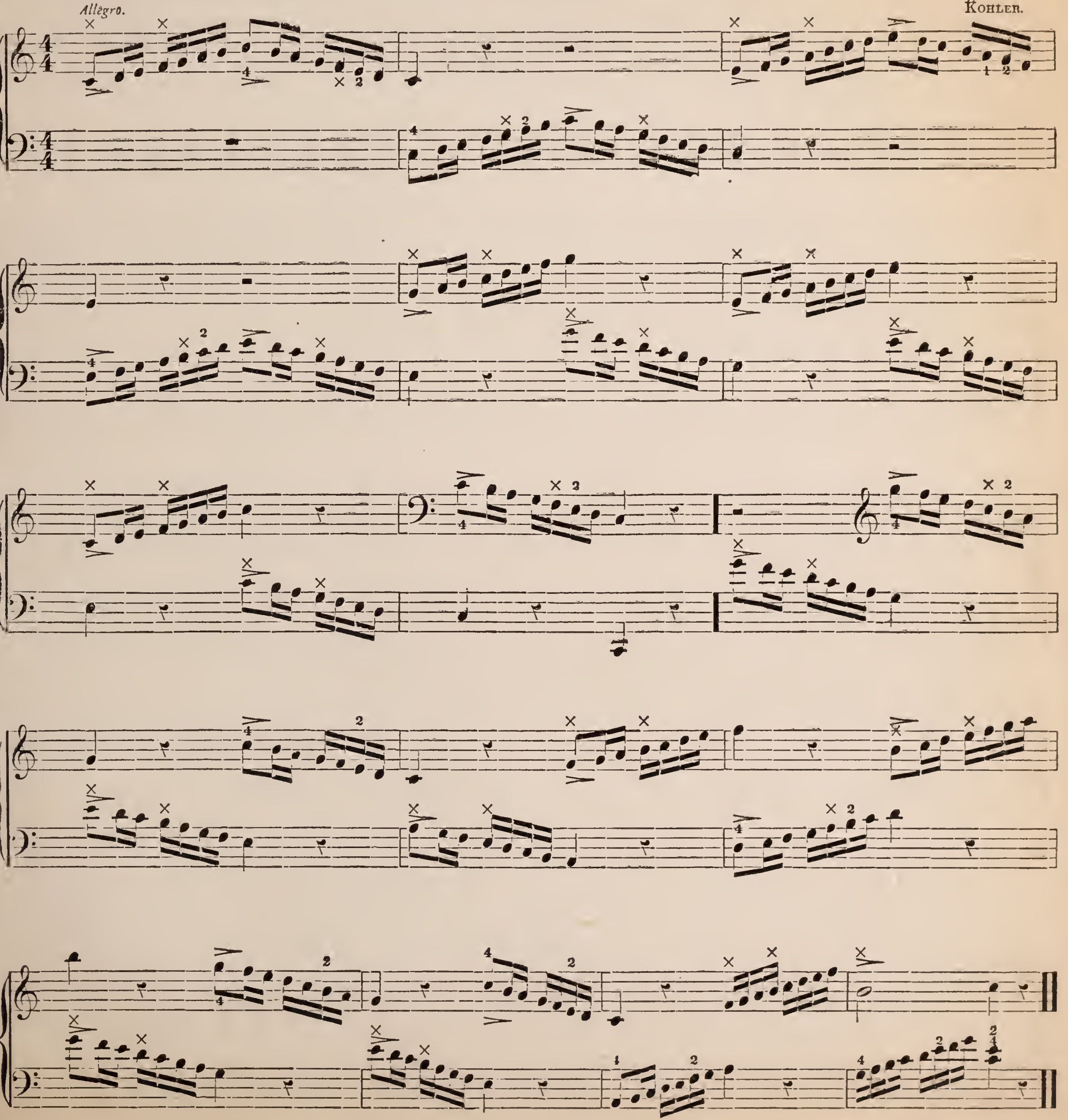
No. 253.



No. 254.

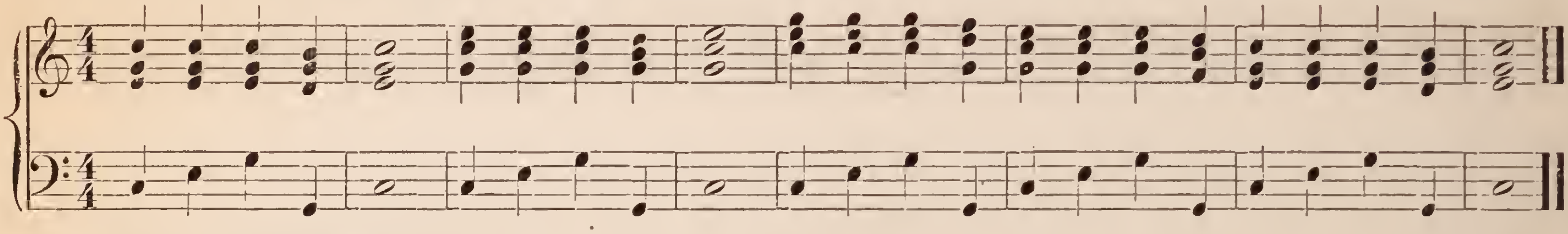


No. 255. Observe carefully the accent marks. Do not hold the last note of each run beyond its proper time.

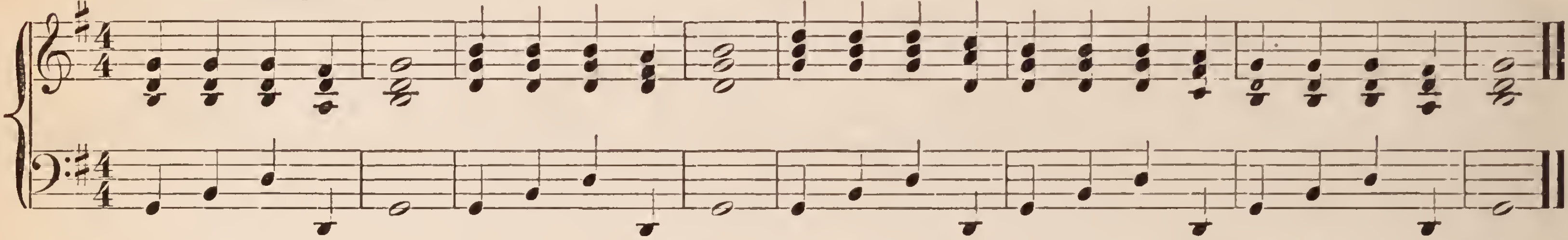


No. 256. Inversions of the Common Chord (Tonic).

Before playing this lesson, play the common chord of C, with three for the base note, instead of one, then again with five for the base. Observe that C, E and G make the common chord of C in whatever order they are taken. Name the inversions as you play. You observe that when the base is one, the chord is not inverted. It is then said to be *direct.* It is *very important* that you practice this transposition first by fifths, and then by fourths, until you can play the lesson readily, smoothly, and perfectly in any key. It is written out in G, to help you in the first step, which is usually the hardest. If you cannot do this work, it will be because you have not taken the previous steps well, and you should go back and take them again.

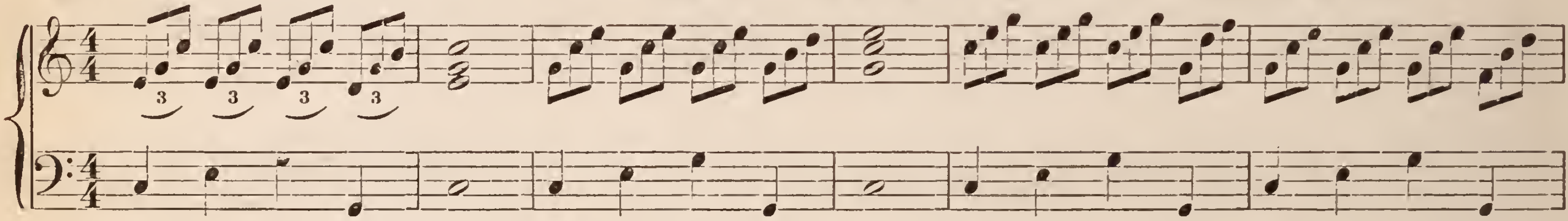


First Transposition.

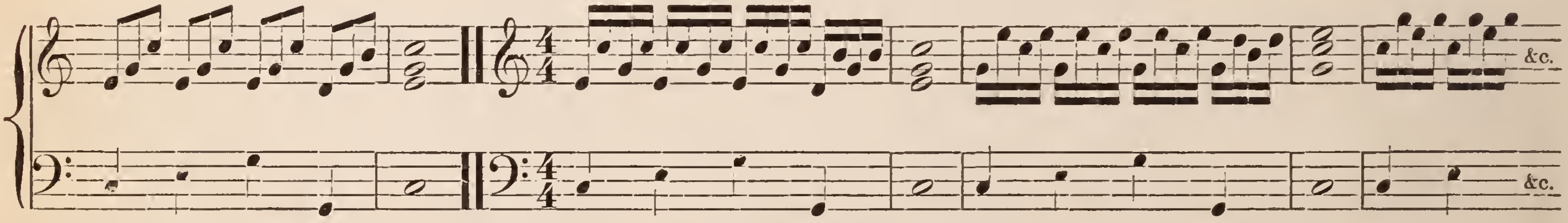


No. 257. The same in Arpeggio Form.

Transpose into all the keys. Name chords and Inversions as before.

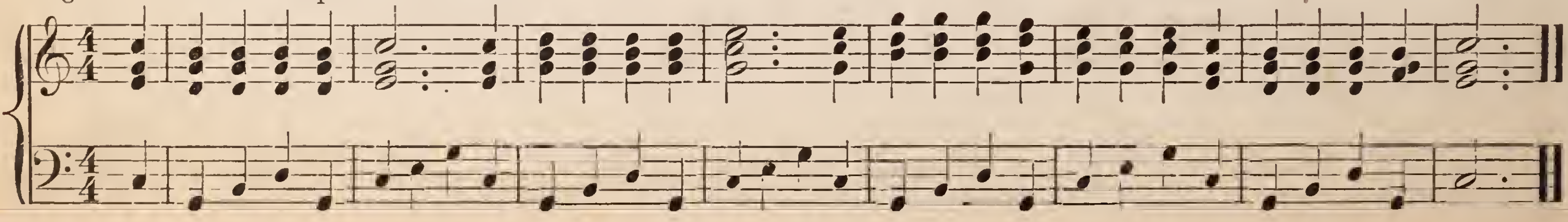


Another Arpeggio Form of the same Lesson.



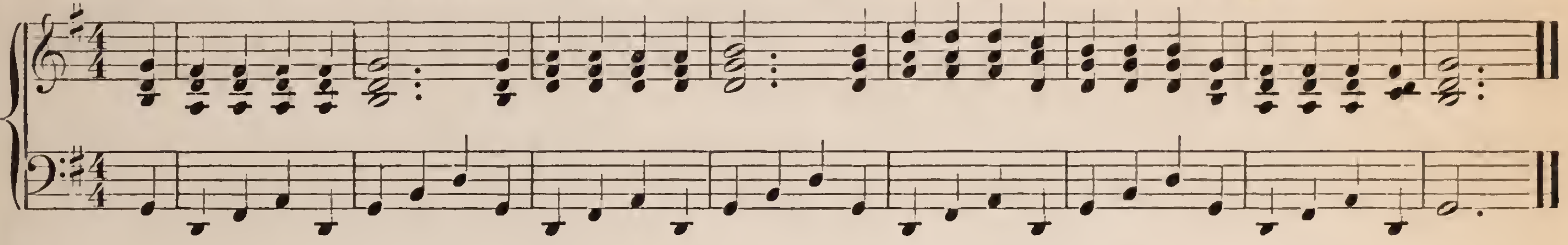
No. 258. Inversions of the Common Chord (Dominant and Tonic).

Before playing this lesson, play the different positions of the chord of G, first with three (B) for the base note, then with five (D), naming inversions as you play. While practicing the lesson, name as follows; "Common chord of C direct, common chord of G direct, common chord of G first inversion, G second inversion, G first, C direct," &c. Accustom yourself, also, to naming the chords in this way: "Tonic direct, Dominant direct, Dominant first inversion, Dominant second," &c. Try to *think* what harmony you are in. Do not be discouraged if at first the transposition is difficult.



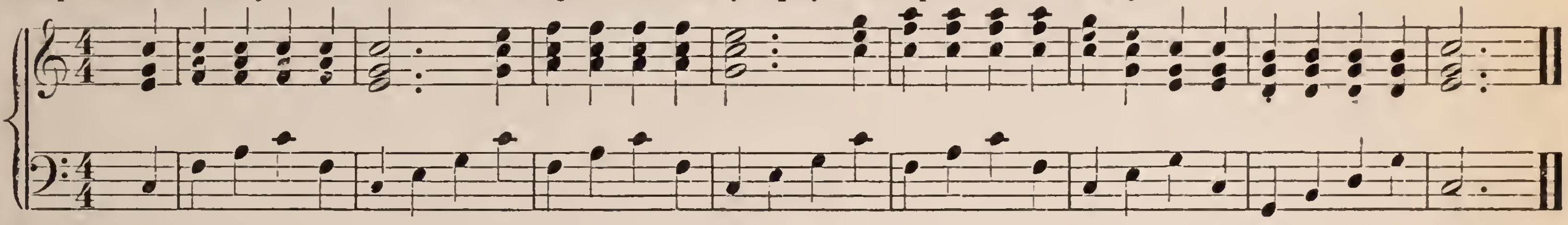
First Transposition.

After playing this lesson in all the keys, it will be an excellent plan to give it an arpeggio form and transpose again.



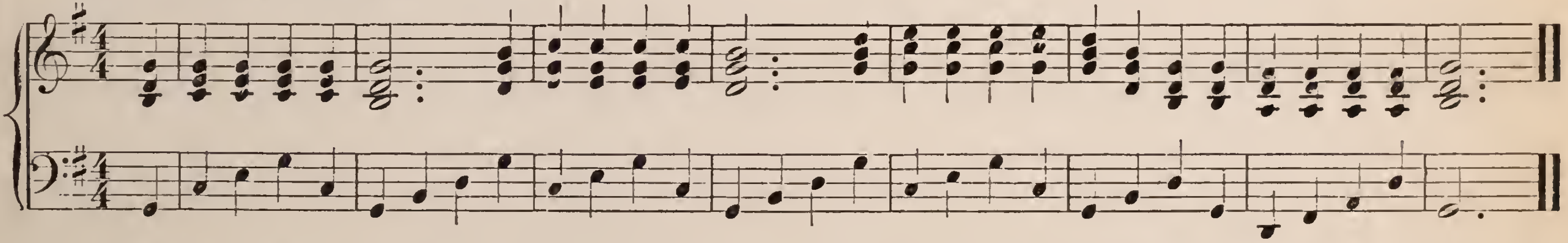
No. 259. Inversions of the Common Chord, (Subdominant, Dominant and Tonic.)

Before playing this lesson, play the different inversions of the common chord of F in all its positions. This will be more difficult to transpose, but should by all means be done, naming the chords as you play. Transpose into all the keys.

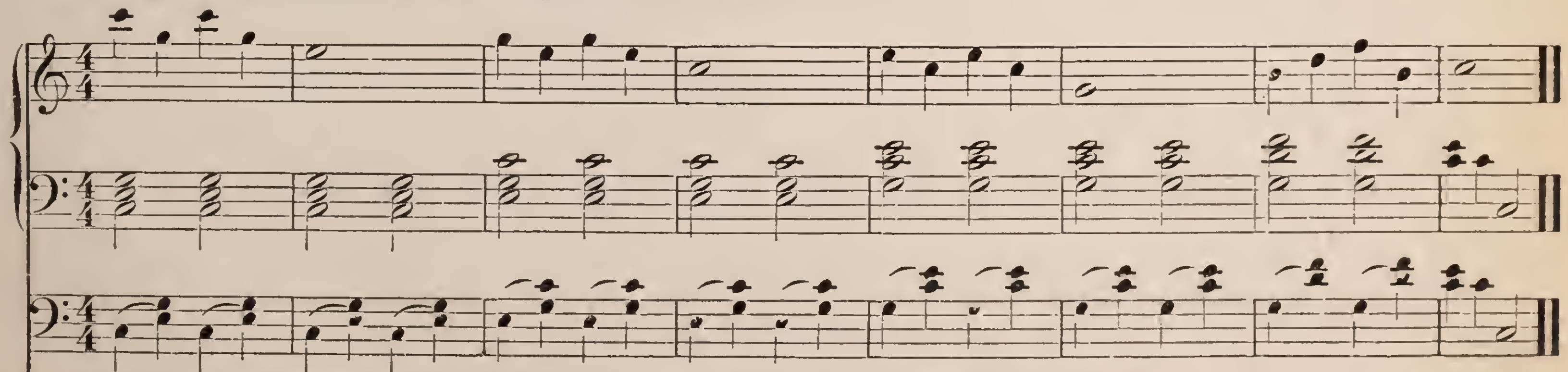


First Transposition.

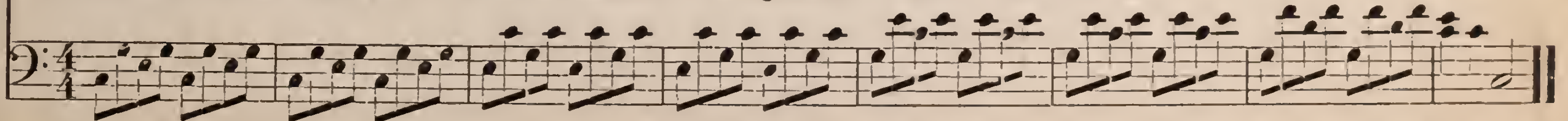
Play this also in arpeggio forms, if you can.



No. 260. Remember that the lowest note of a chord is its base, and by that you ascertain whether the chord is direct or inverted, and that the highest note, which is the treble, determines its positions. How many different tones can be lowest? As the same number of tones can be lowest as highest, why are there *three* positions and but *two* inversions?

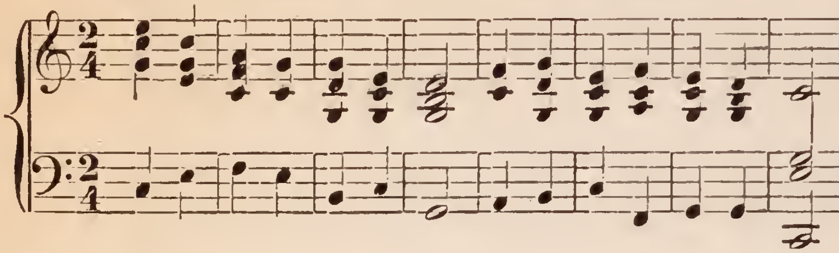


Play this base with the upper part of the above lesson after having learned it with the base set to it.

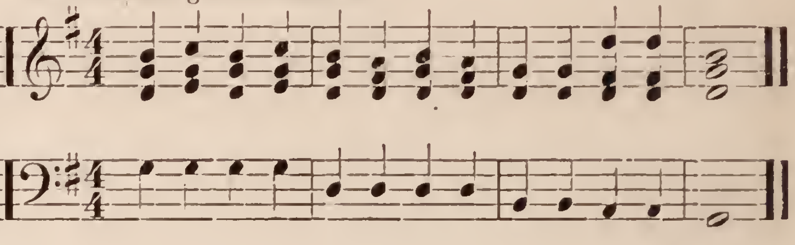


Then try this. You perceive that the same harmony is used in both of these bases, but that different effects are produced by breaking up the chords into arpeggio groups.

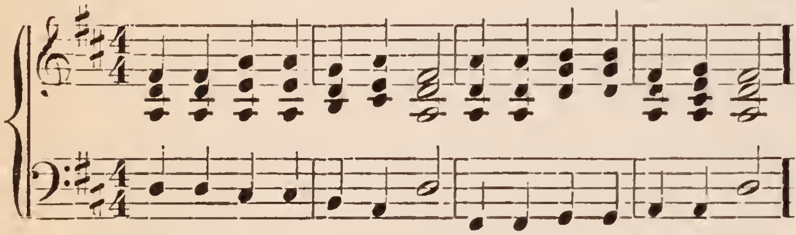
No. 261. Before commencing each lesson remember that only three chords are used—tonic, dominant and subdominant.



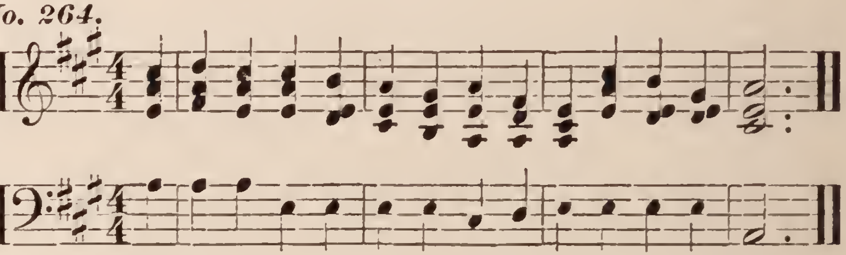
No. 262. Think what they are in the key before beginning—it will aid in naming the inversions.



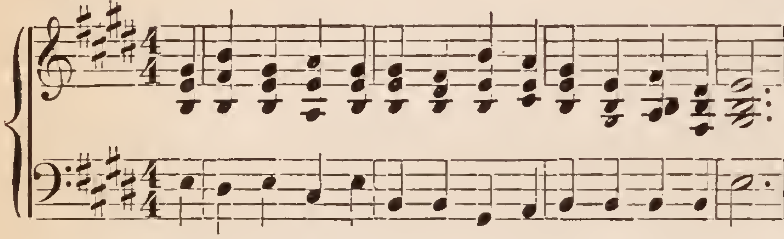
No. 263.



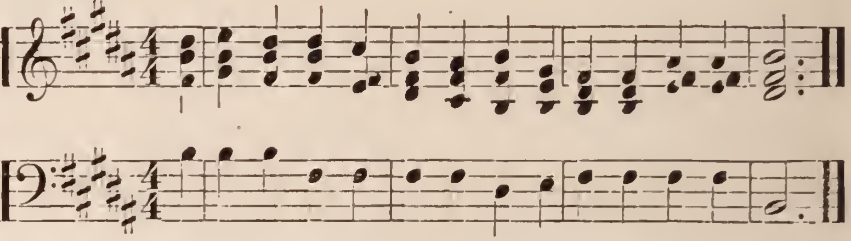
No. 264.



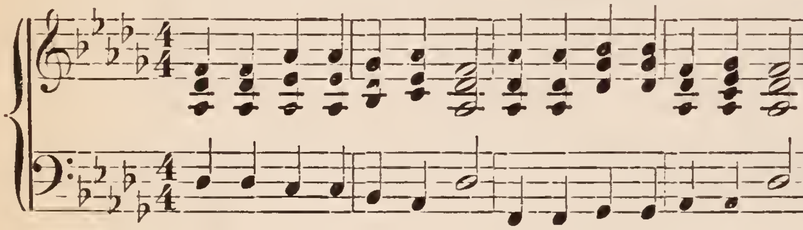
No. 265.



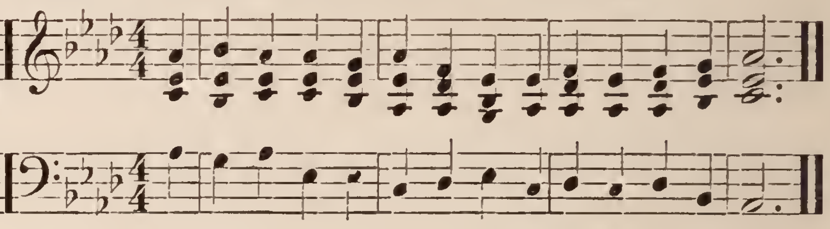
No. 266.



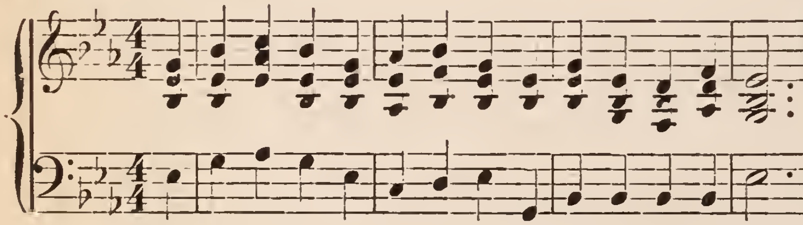
No. 267. Seldom double the third in the common chord.



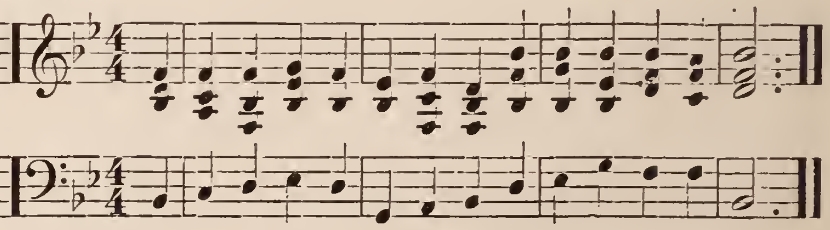
No. 268. One of a CHORD may be four or five of the KEY.



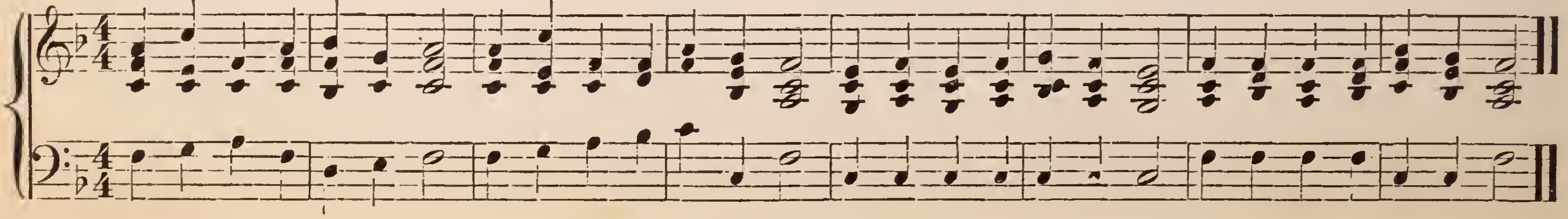
No 269.



No. 270.

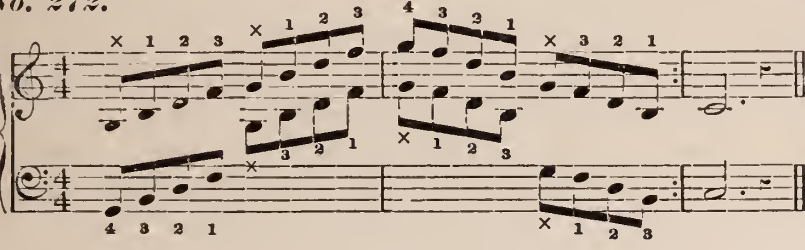


No. 271.

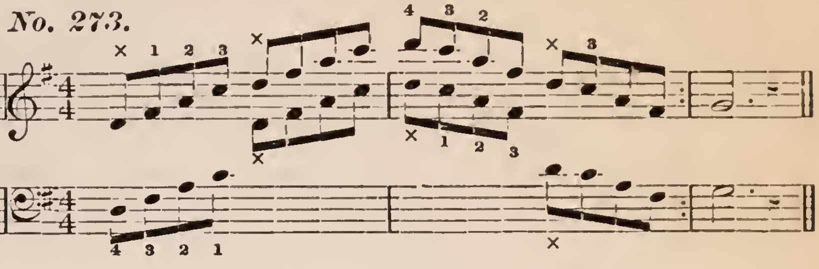


Learn these arpeggios in the order of their numbers. After all are learned, let your daily practice of them begin at the *last* one and play to the *first.*

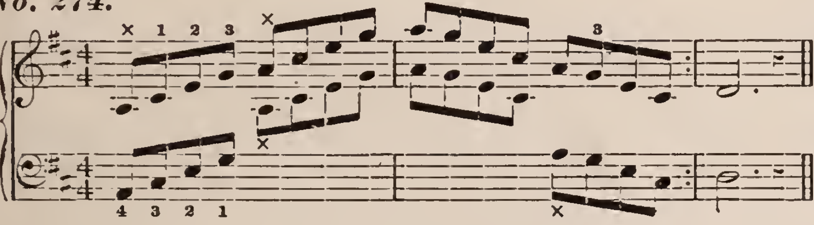
No. 272.



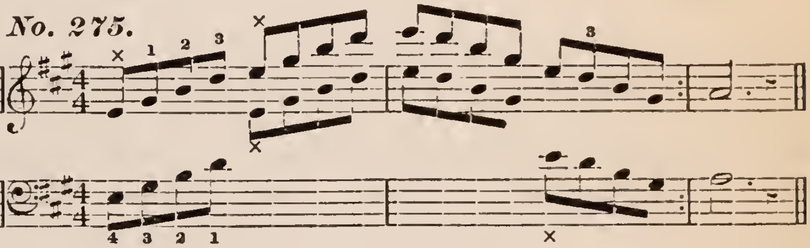
No. 273.



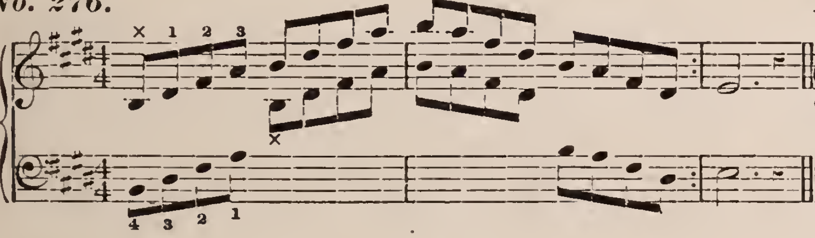
No. 274.



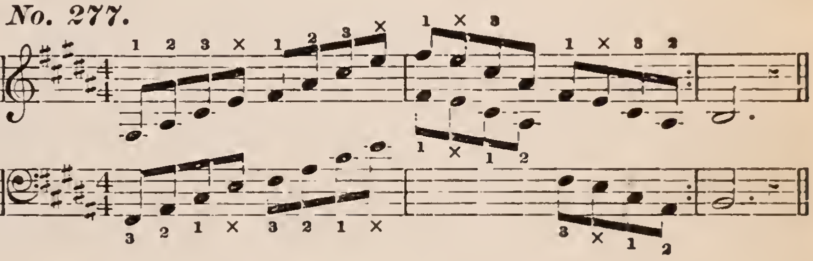
No. 275.



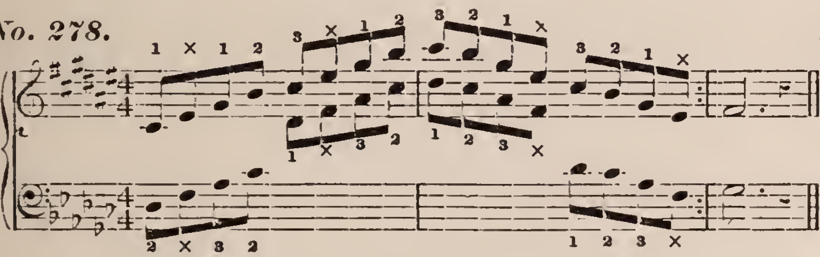
No. 276.



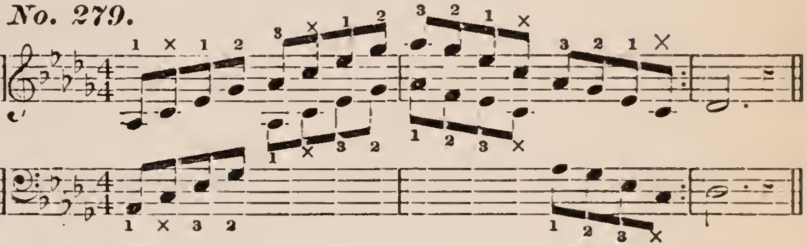
No. 277.



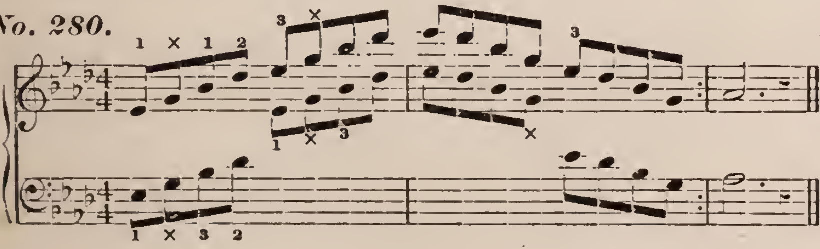
No. 278.



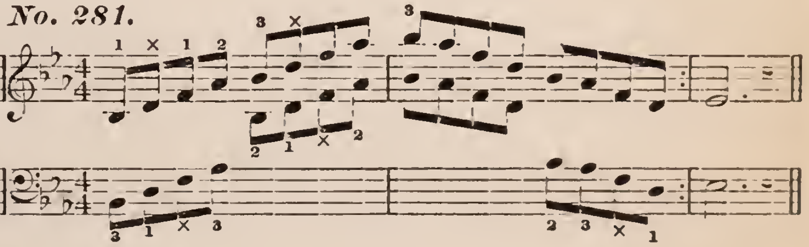
No. 279.



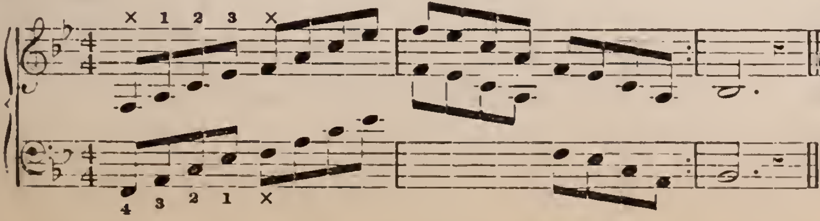
No. 280.



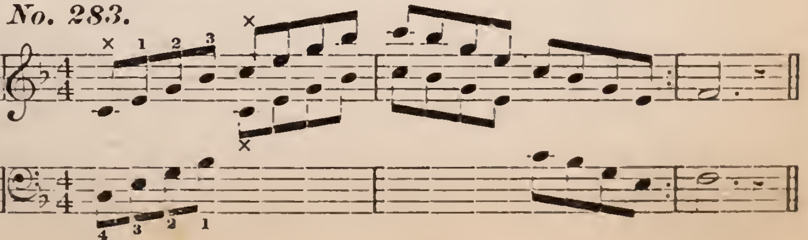
No. 281.



No. 282.

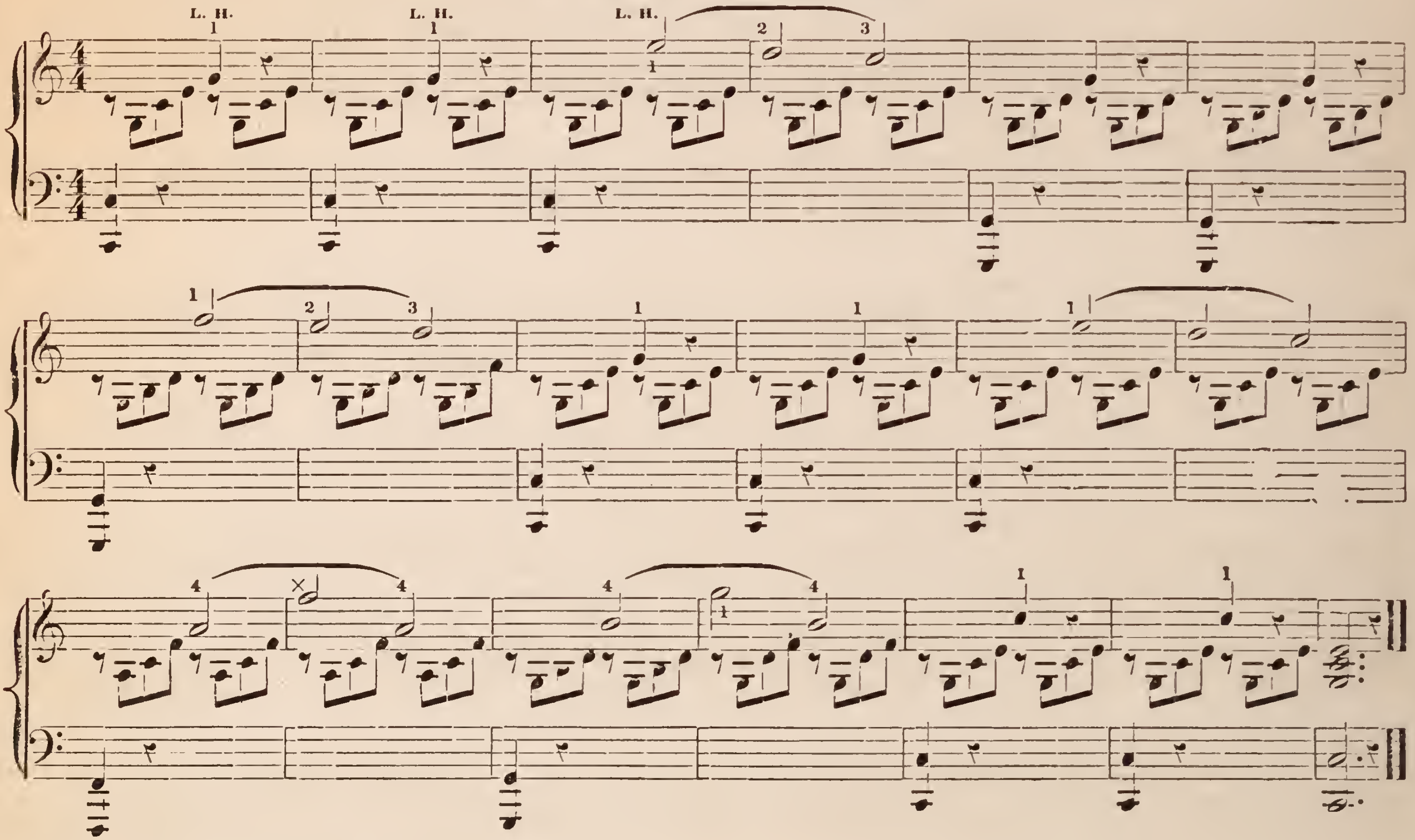


No. 283.



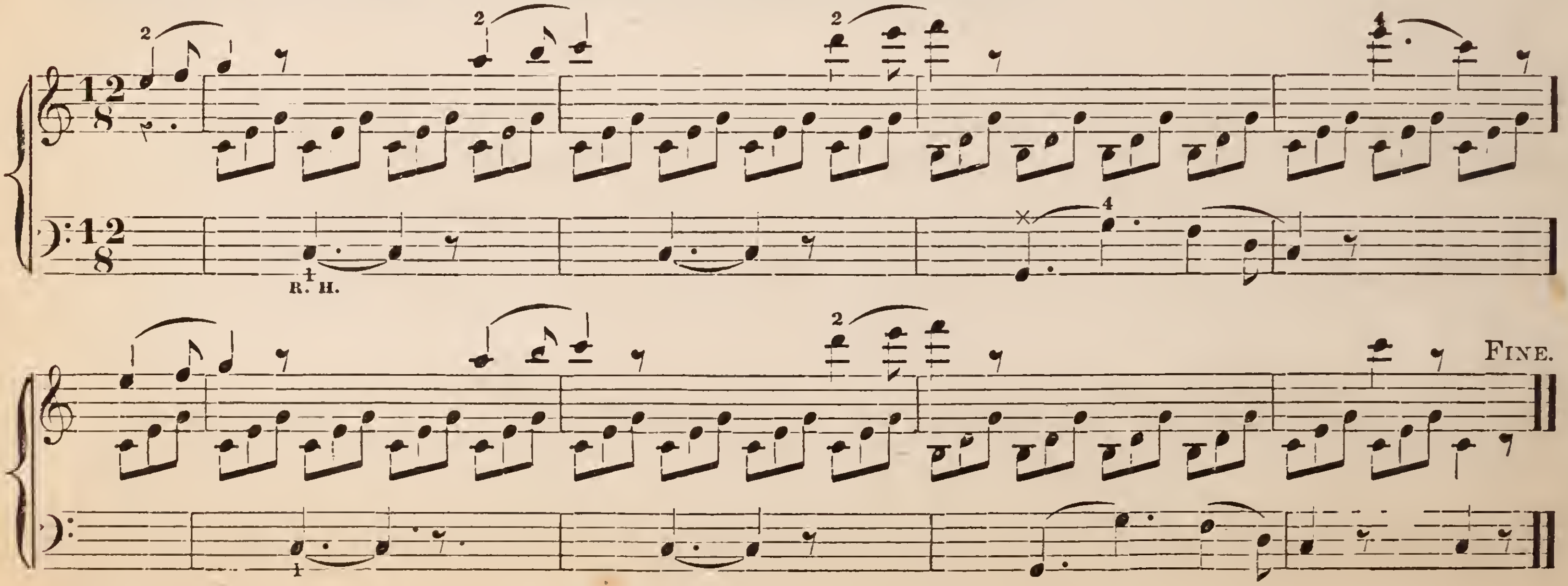
No. 285. Left Hand crossing over Right.

In this lesson the right hand plays the accompaniment, and the left hand the melody.

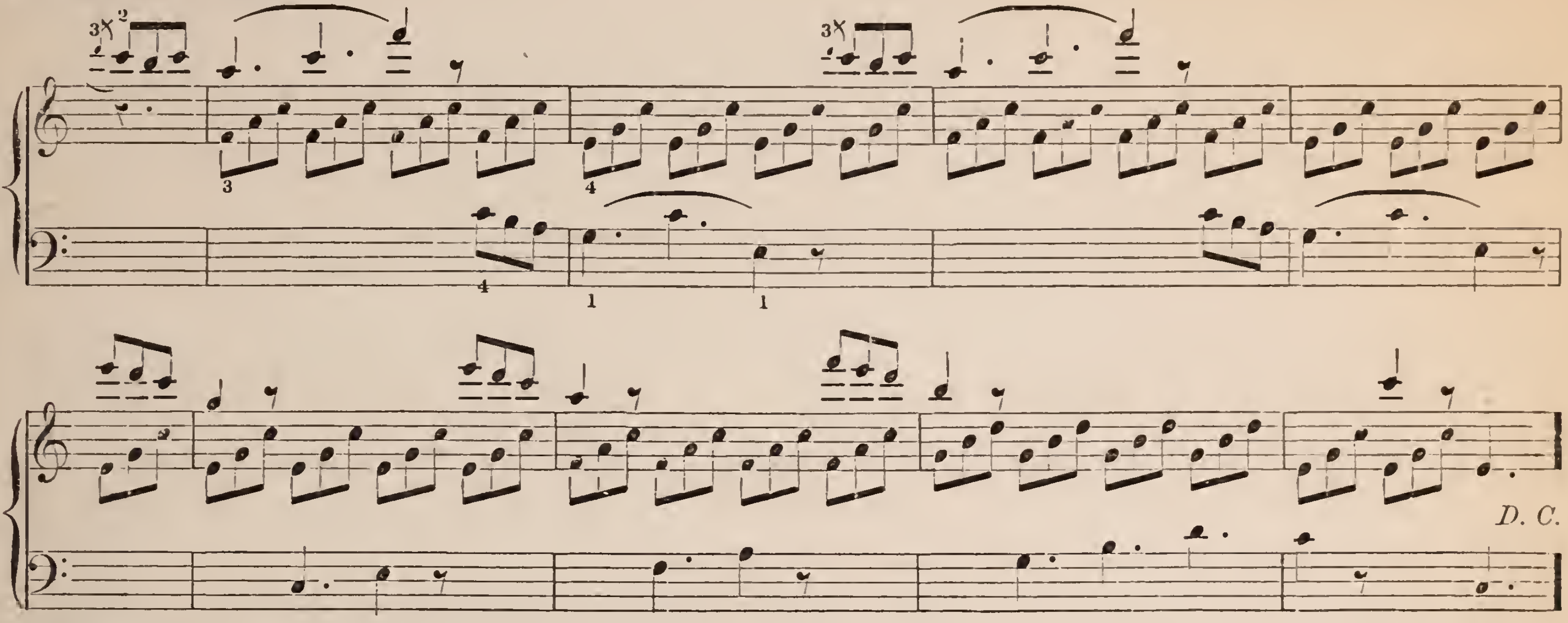


No. 286. Right Hand crossing over Left.

In this lesson the left hand plays the accompaniment, and right hand plays the melody.

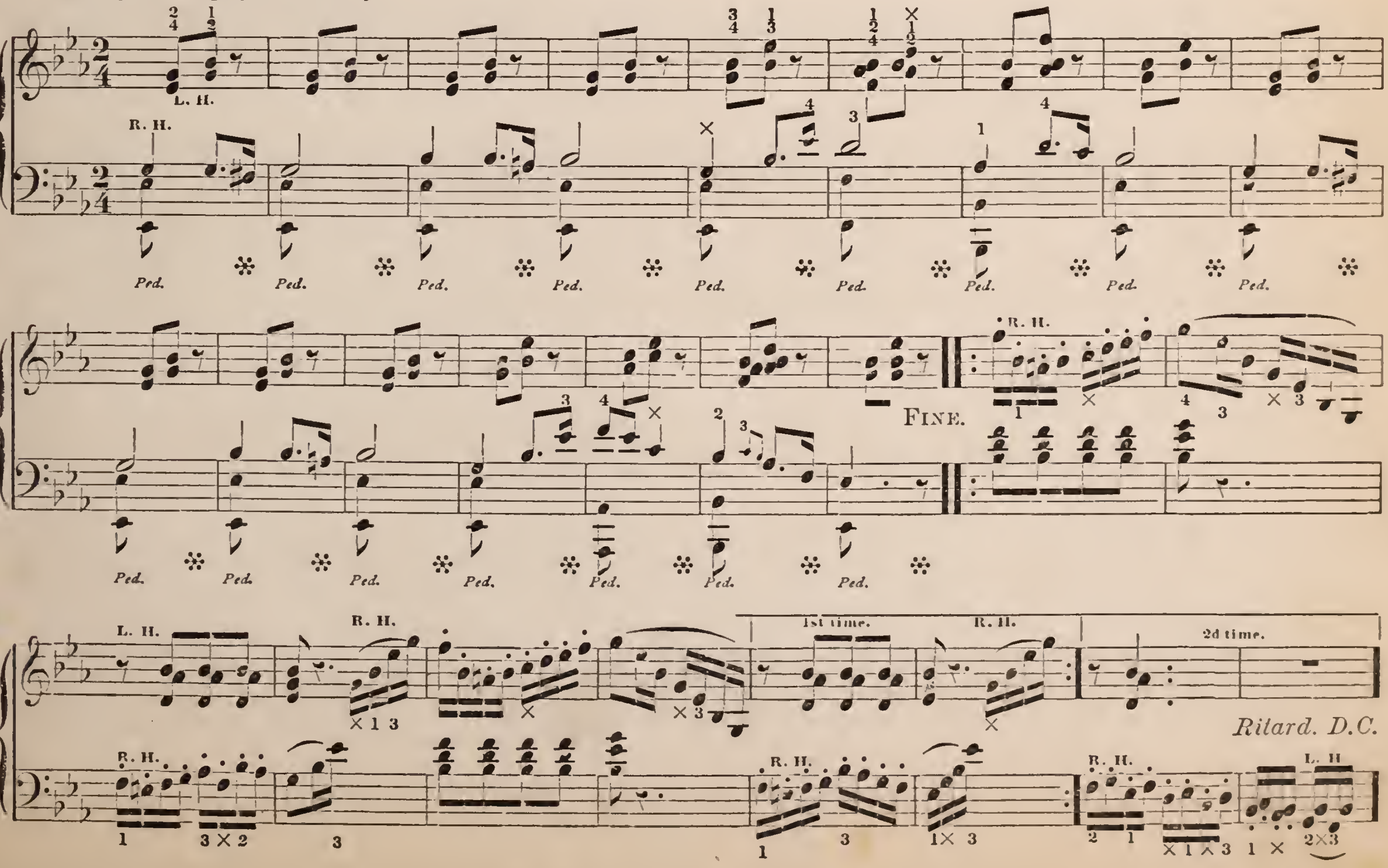


No. 286. Concluded.

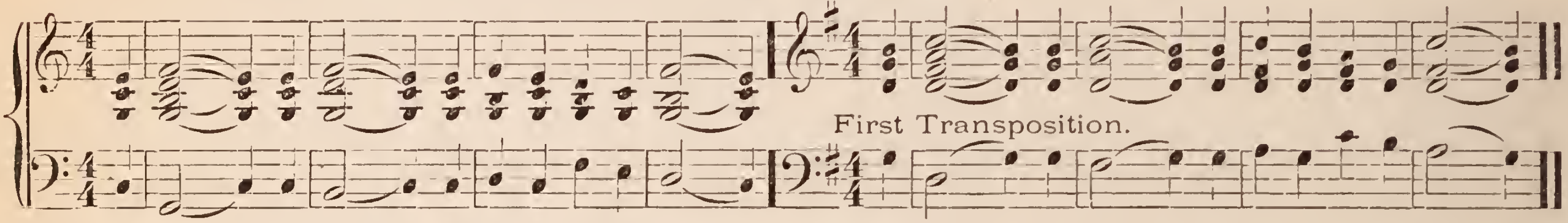


No. 287. Use of the Pedal.

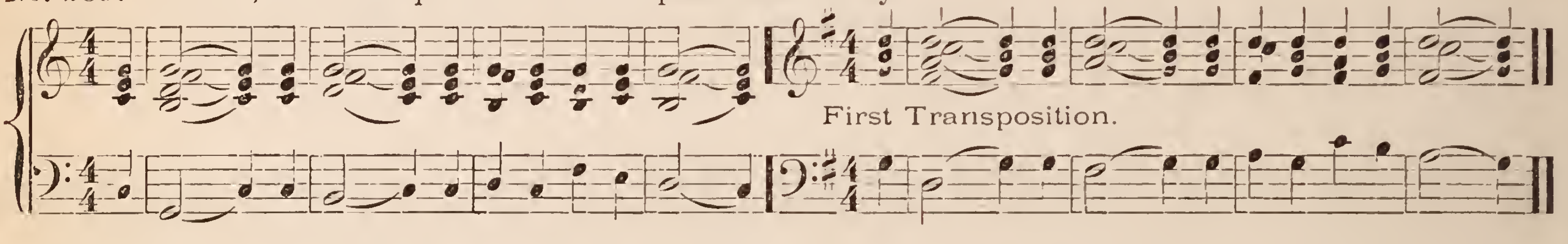
The right hand plays the melody.



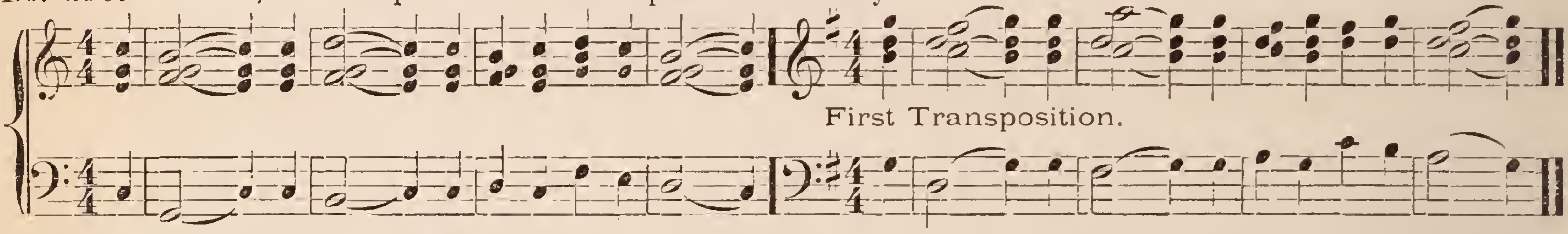
No. 288. Before playing this lesson, play the chord of the seventh of G direct, then with three for the base, then with five, and finally with seven; these will be inversions of the chord of the seventh. It is very common to omit three in the right hand when you have it in the base, and so of five, and invariably so of seven. You perceive that the chord of the seventh is not a good chord to stop on—it seems unquiet, and, as it were, wants to find a resting place. The tonic chord will always be that resting place, and the going of the chord of the seventh to its resting place is called its resolution. Although the chord of the seventh, either direct or inverted, generally goes to the tonic chord, the resolution is sometimes to other chords, as will be seen. You perceive that there are *three* inversions of the chord of the seventh, and you probably see that the reason is that there are four different tones in it, while there are but three in the common chord. You will observe that the third inversion of the chord of the seventh always resolves to the first inversion of the common chord on the tonic. It is so important that these chords be equally familiar to you in all the keys that we ask again that you will not fail to do this work of transposition most thoroughly, naming (especially at first) every chord as you play. It will aid you if you will play the chord of the seventh belonging to each key, in all its forms, before making the transposition.



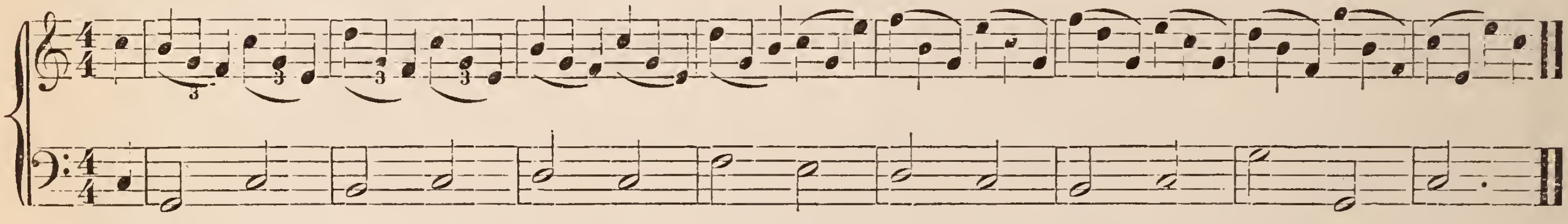
No. 289. The same, with another position. To be transposed into all the keys.



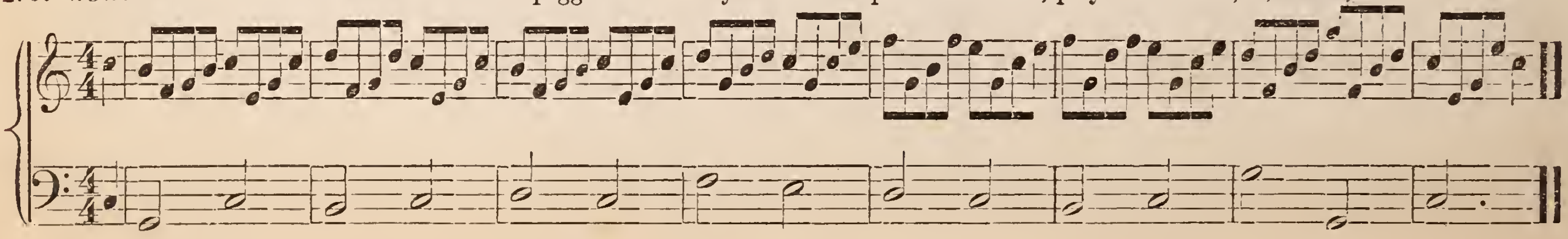
No. 290. The same, with other positions. To be transposed into all the keys.



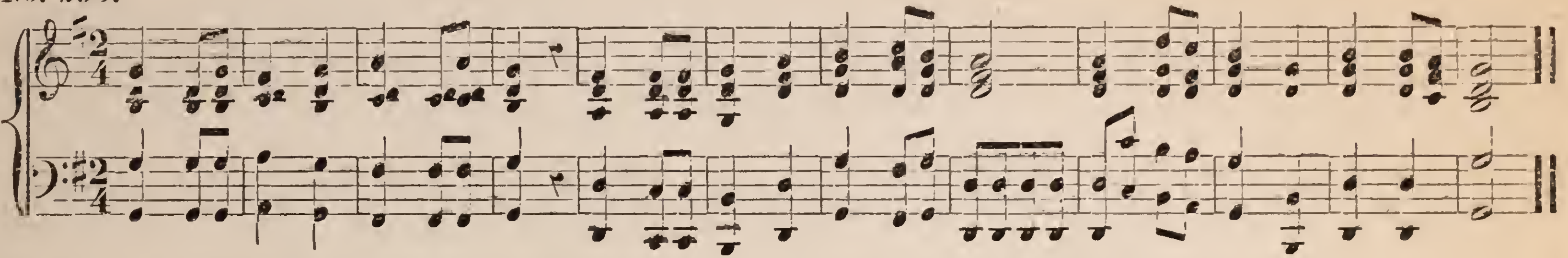
No. 291. The same, in arpeggio forms. It will be difficult to transpose this, but if you can play it in two or three other keys, it will be an excellent plan. Try F, D, and B♭.



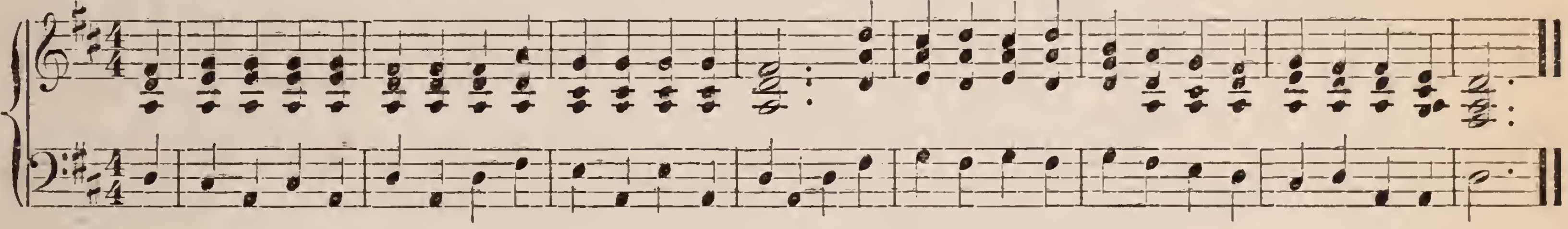
No. 292. The same harmonies in another arpeggio form. If you can transpose this lesson, play it also in G, A, and E♭.



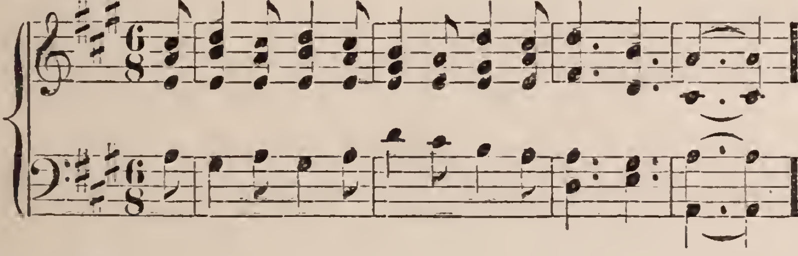
No. 293.



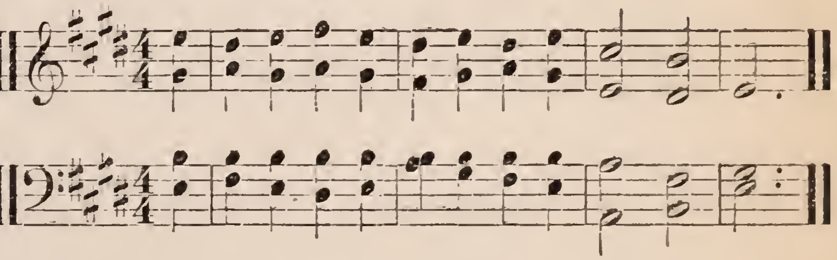
No. 294. What is the base in the second inversion? What in the first? What is the base when the chord is direct?



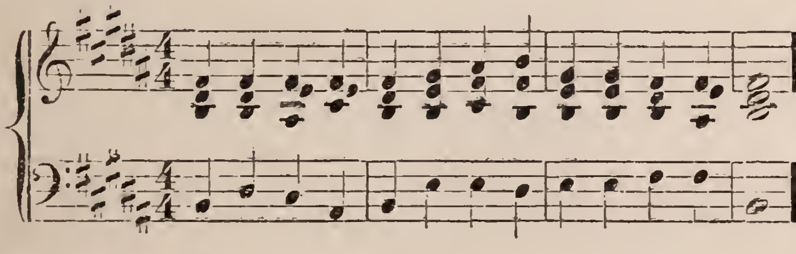
No. 295.



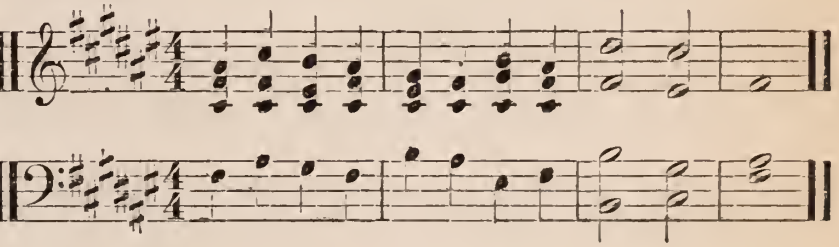
No. 296.



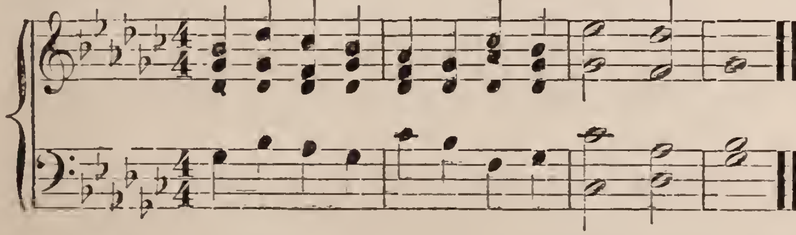
No. 297.



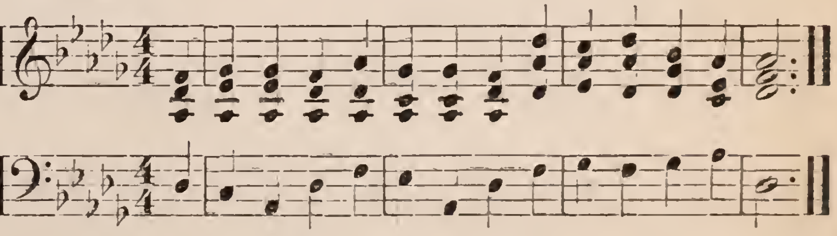
No. 298.



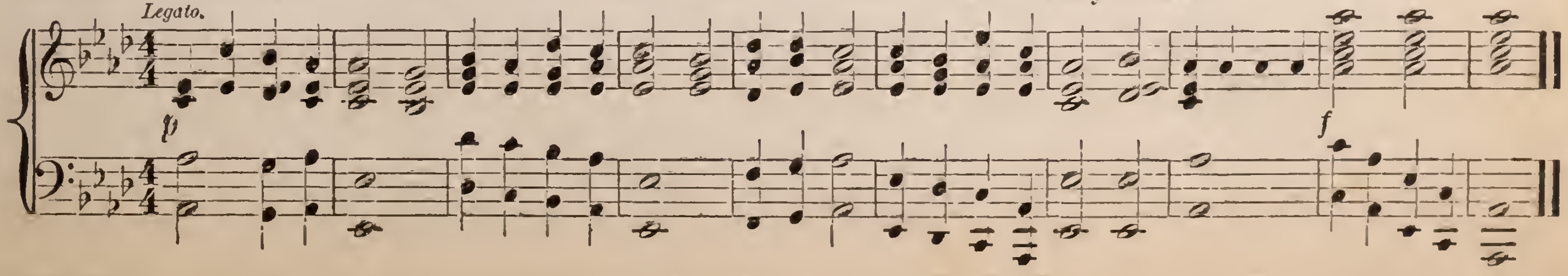
No. 299.



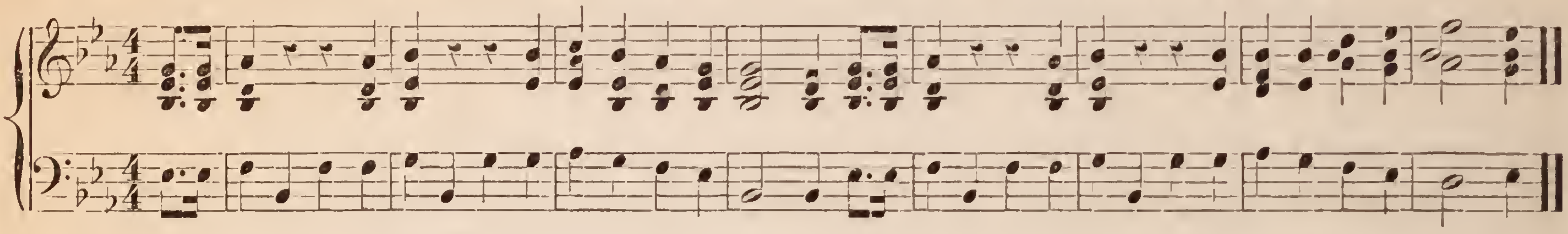
No. 300.



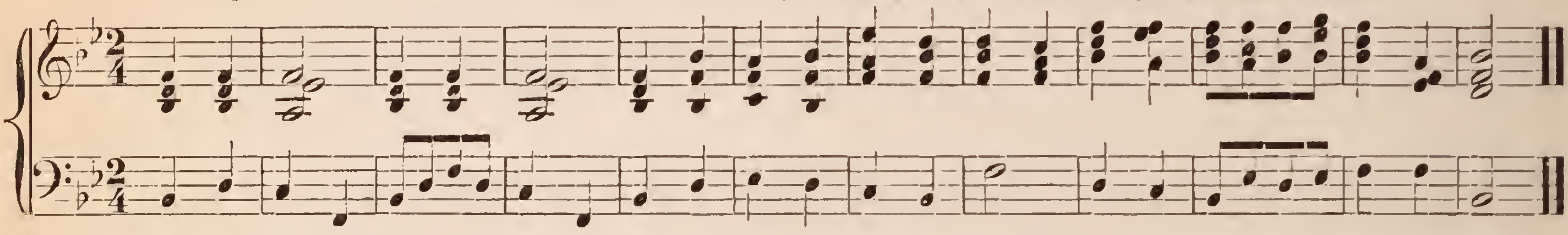
No. 301. To what inversion of the common chord does the third inversion of the seventh always resolve?



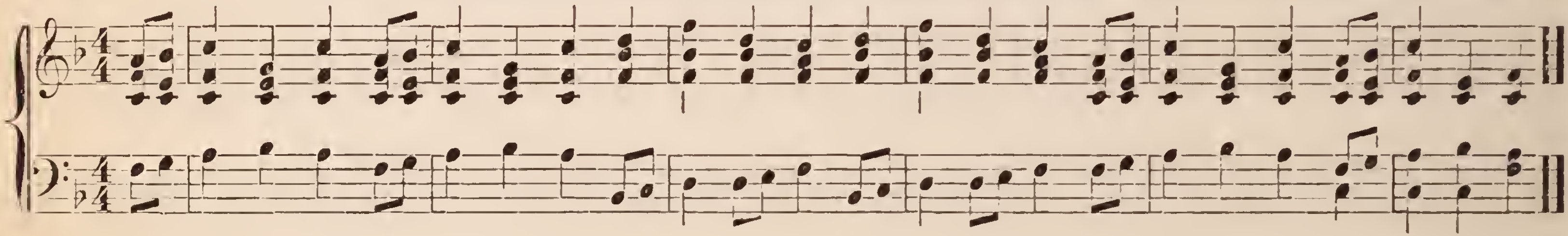
No. 302. Each inversion you perceive has its own peculiar sound or effect. Learn to recognize it as soon as possible.



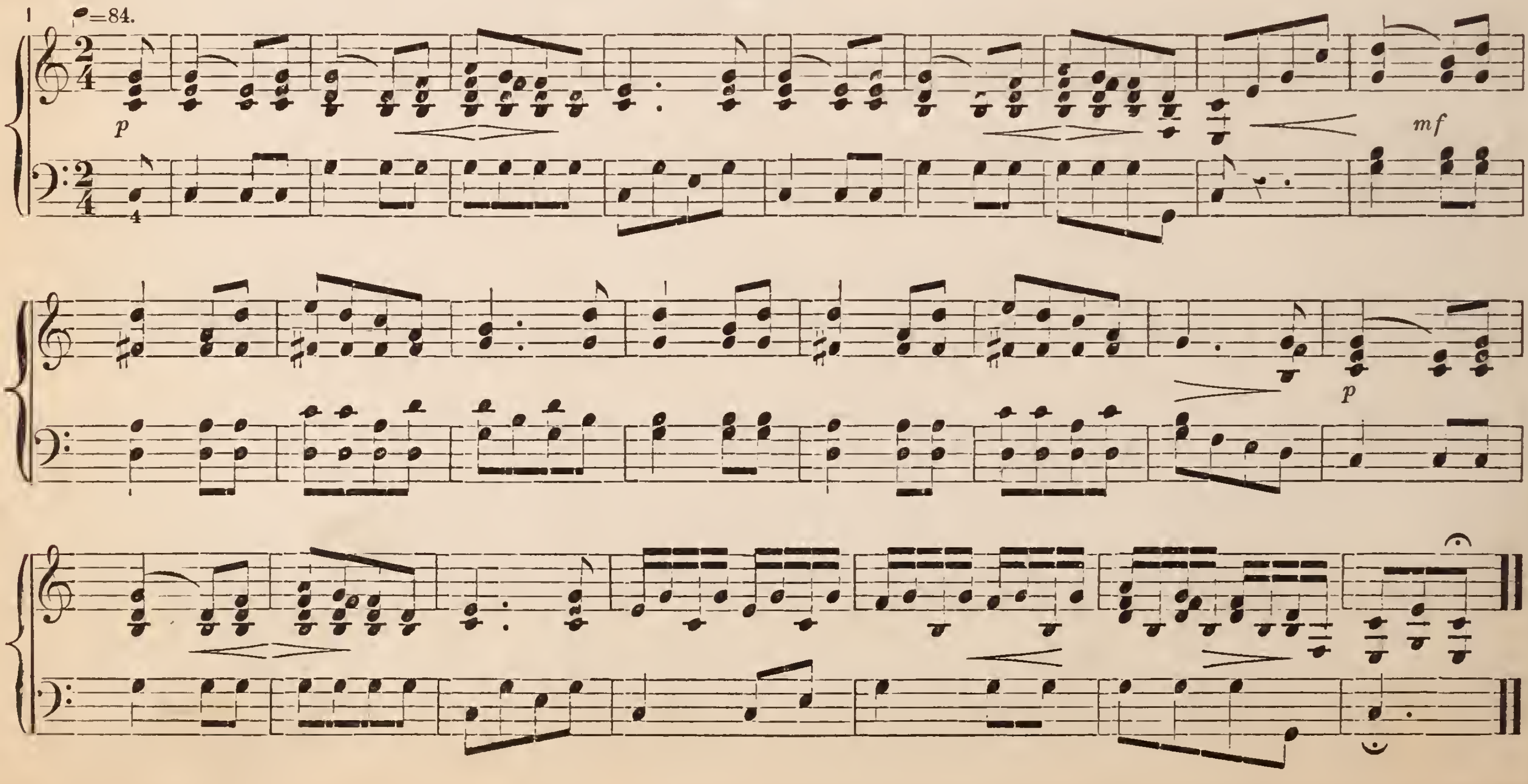
No. 303. It is important that you should know these chords when you hear them, as well as when you see their notation.



No. 304. Do you now feel that you are familiar with tonic, dominant and subdominant harmonies, in all their positions and inversions?

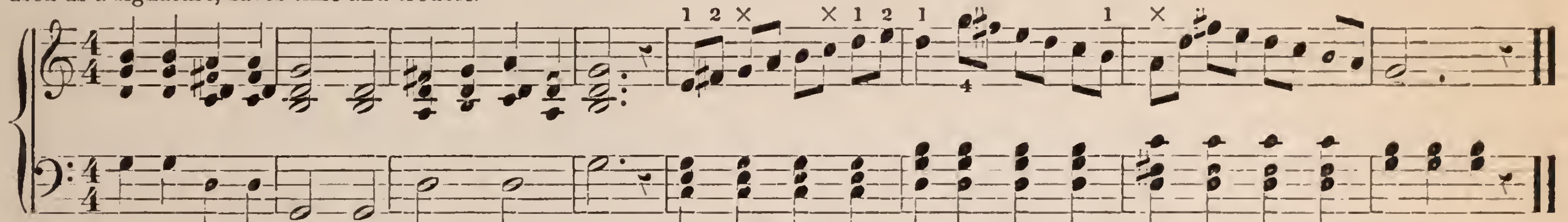


No. 305. Pause. The Chord of the Ninth. (See page 9)

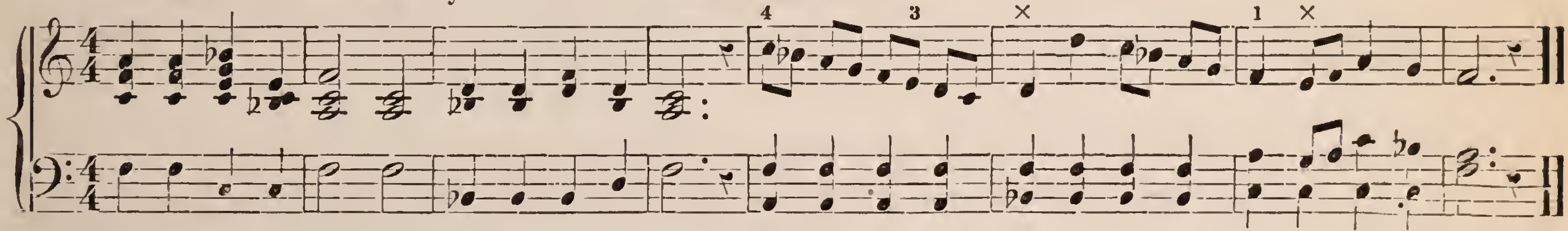


No. 306. Accidentals used in representing a Key.

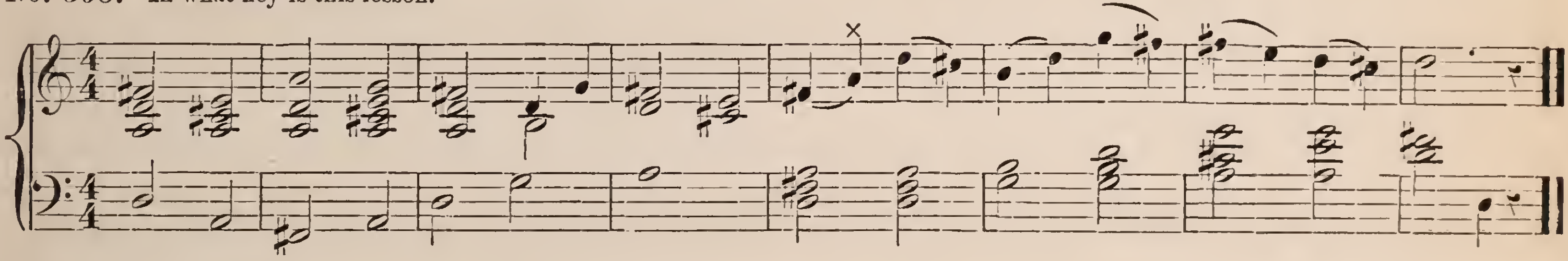
This lesson, you perceive, is just as much in the key of G as though the sharp had been put at the beginning in the usual way. Notice that the sharp makes the line or space on which it occurs stand for a tone half a step higher than it otherwise would, but that this effect only continues through the measure. It is easily seen that changing the signification of the line or space once for all, as is done when the sharp is used as a signature, saves time and trouble.



No. 307. You see that sharps and flats when used as accidentals have not so much power as when used as signatures, or rather their power does not extend so far. In what key is this lesson? Name the chords.

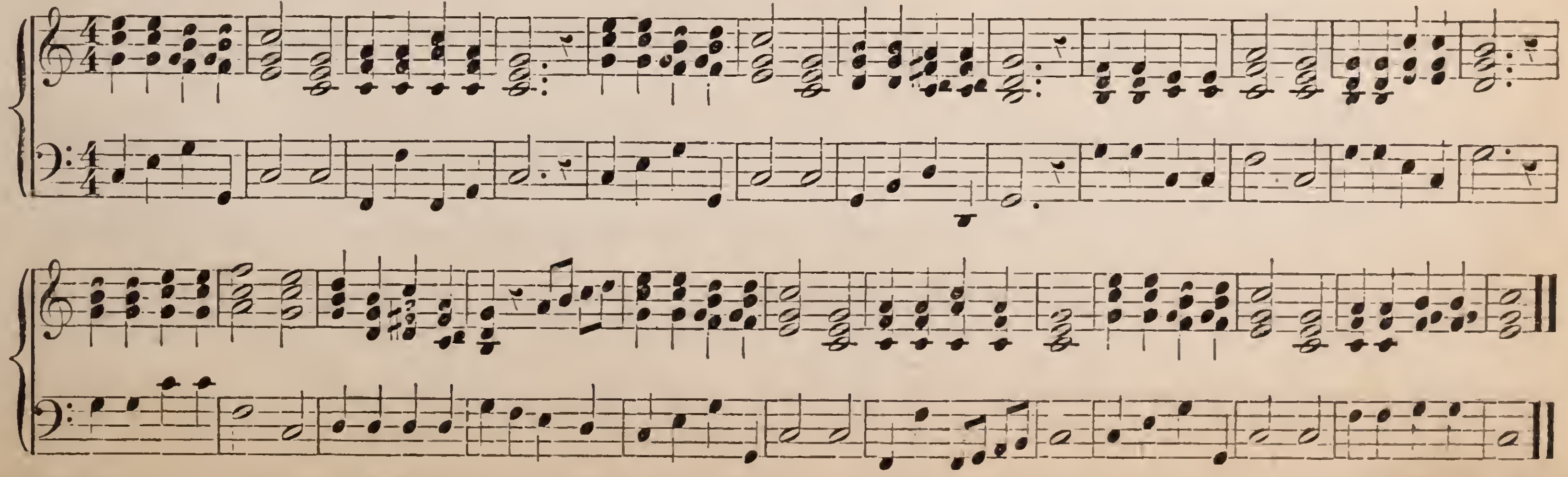


No. 308. In what key is this lesson.



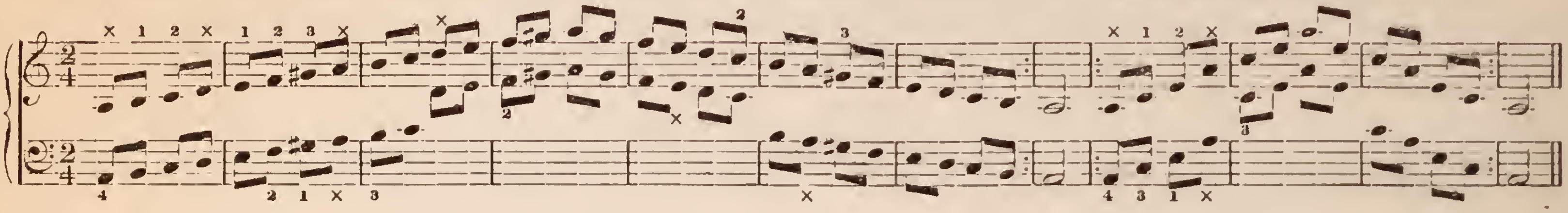
No. 309. Modulation.

You see by this lesson that a piece of music is not necessarily kept in one key throughout, and that modulations may produce pleasant variety. You also see that for the short time we are out of the key of C, it is not worth while to change the signature, but is better to represent the key of G by accidentals. Name the chords by letter, as, "common chord of C direct, common chord of C first inversion," &c.; and also by tonic, dominant and subdominant, as, "tonic direct, tonic first inversion," &c. In the seventh measure the first and second chord are dominant in the key of C, and the third and fourth are dominant in the key of G.



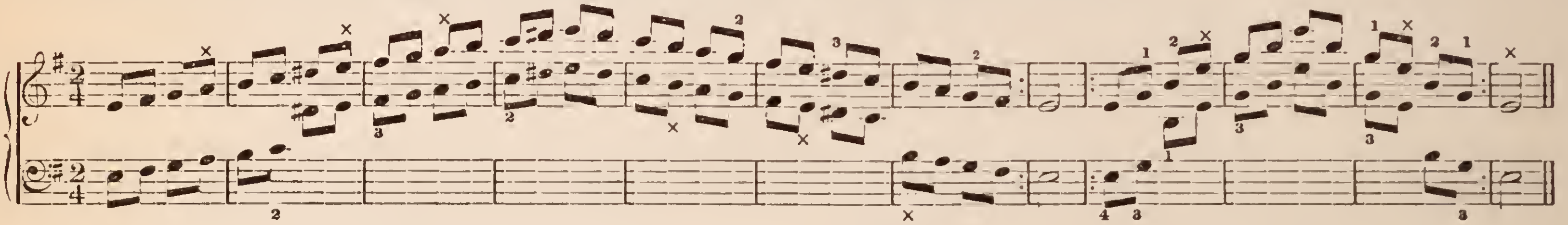
No. 310. Scale and Arpeggio in A minor.

What kind of minor scale is represented first? What next? What kind of common chord does the arpeggio make?



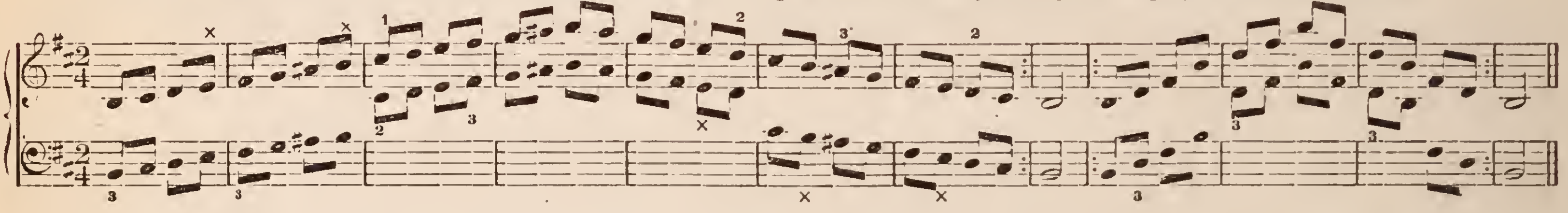
No. 311. Scale and Arpeggio in E minor.

It is very important that you should become familiar with minor scales and chords in all the keys.



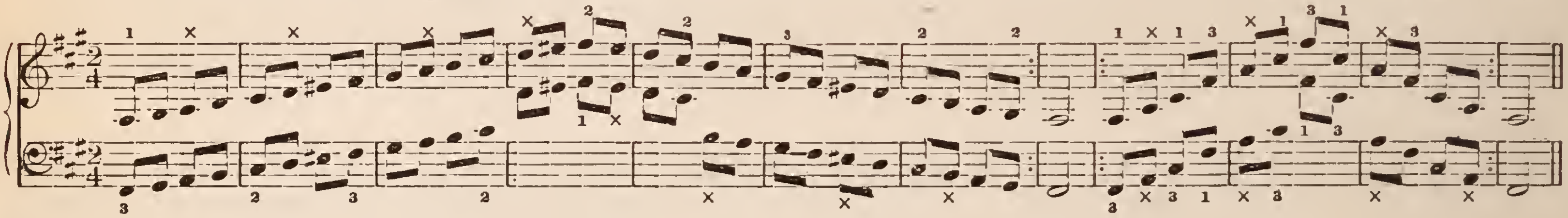
No. 312. Scale and Arpeggio in B minor.

Learn these scales perfectly in the order of their numbers, then practice them daily until you can play them without notes.



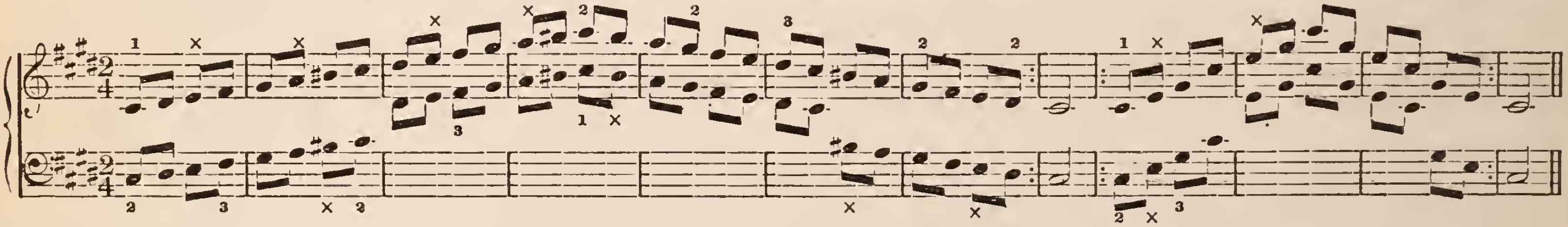
No. 313. Scale and Arpeggio in F♯ minor.

No one can be regarded as having made high attainments in music, who does not know the minor keys nearly as well at least as the major.



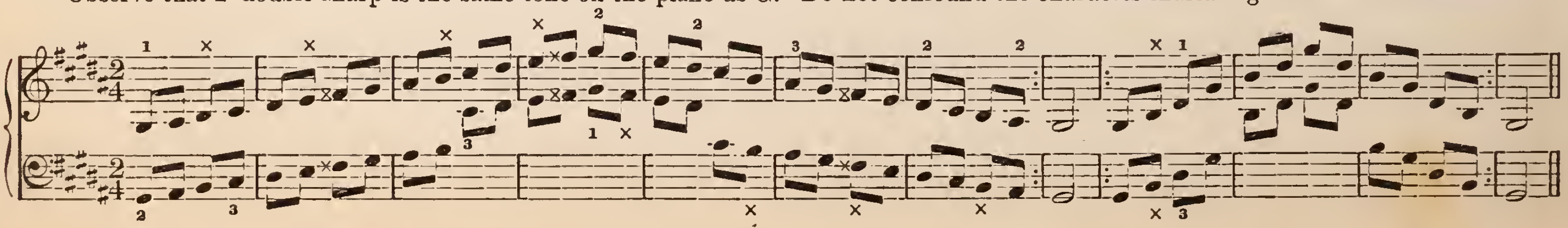
No. 314. Scale and Arpeggio in C♯ minor.

It is observed that the longer we study music, and the better we know it, the more we like the minor with its chords, scales and pieces.



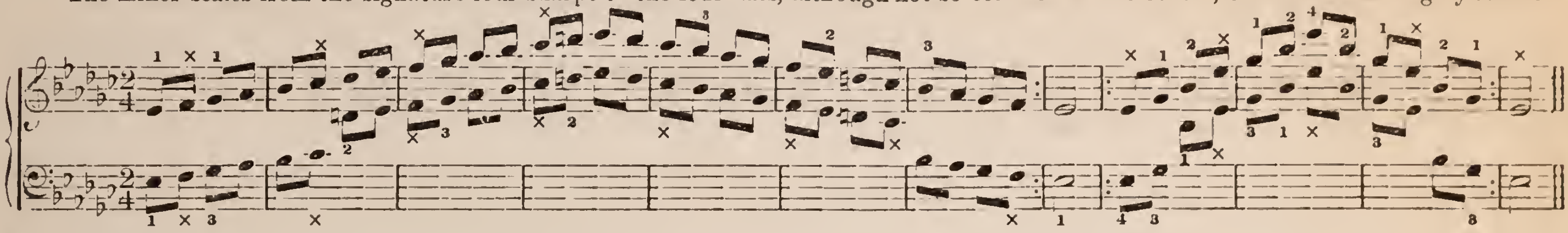
No. 315. Scale and Arpeggio in G♯ minor.

Observe that F double sharp is the same tone on the piano as G. Do not confound the character indicating it with the thumb mark.



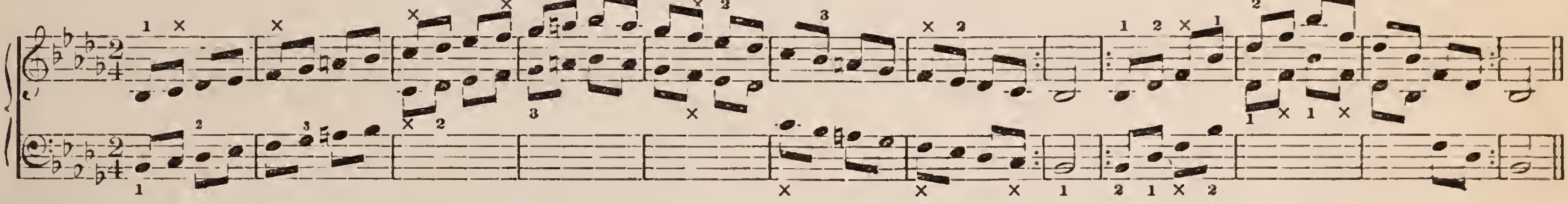
No 316. Scale and Arpeggio in E♭ minor.

The minor scales from the signature four sharps to the four flats, although not so common as the others, should be thoroughly learned.



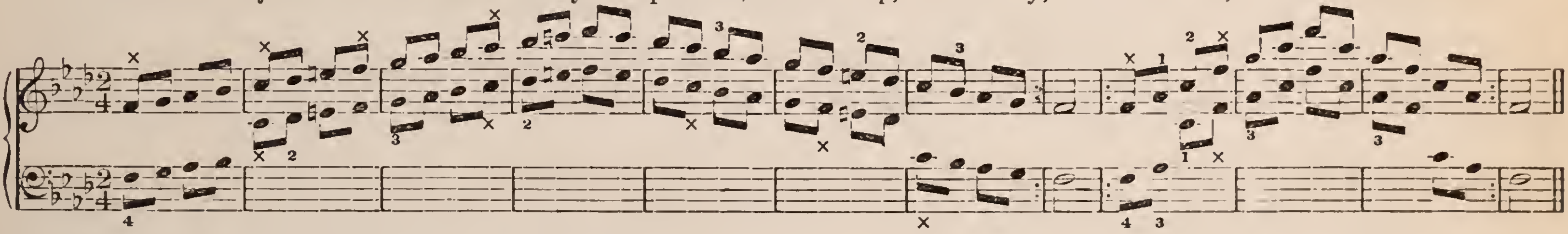
No. 317. Scale and Arpeggio in B♭ minor.

Let us remind you of the importance of learning these scales by heart. Which is harmonic, and which is melodic? (See page 9)

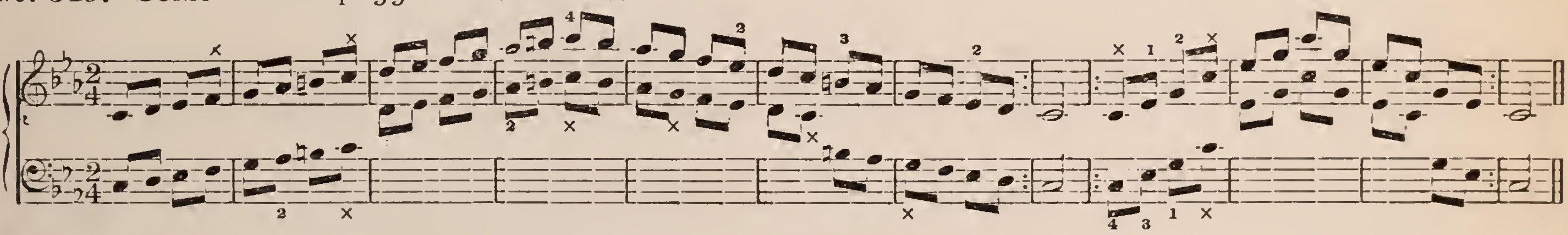


No. 318. Scale and Arpeggio in F minor.

These like the major scales should have variety of expression, sometimes *p*, sometimes *f*, sometimes *cres.*, and sometimes *dim.*

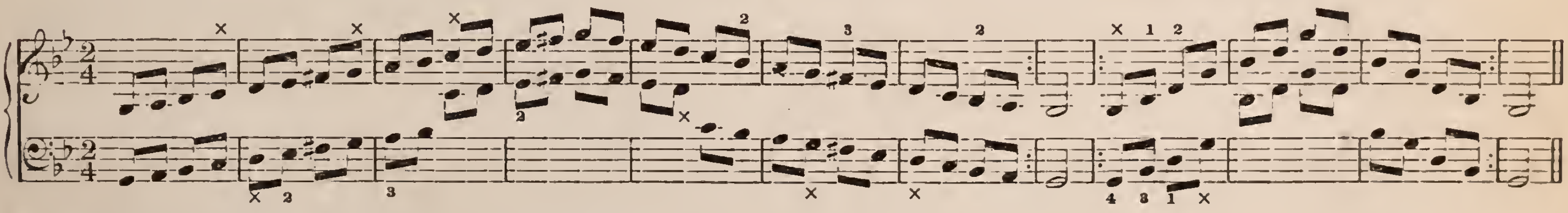


No. 319. Scale and Arpeggio in C minor.



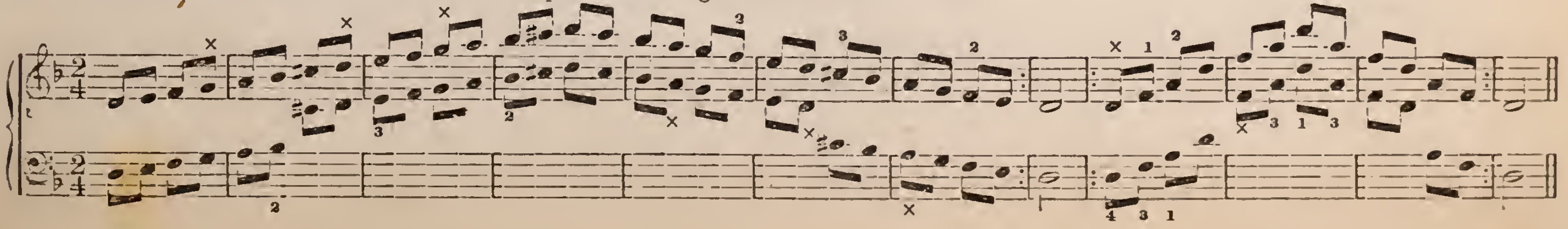
No. 320. Scale and Arpeggio in G minor.

It is hoped that you will not find the practice of these minor scales so difficult as to tire you of them before they are learned.



No. 321. Scale and Arpeggio in D minor.

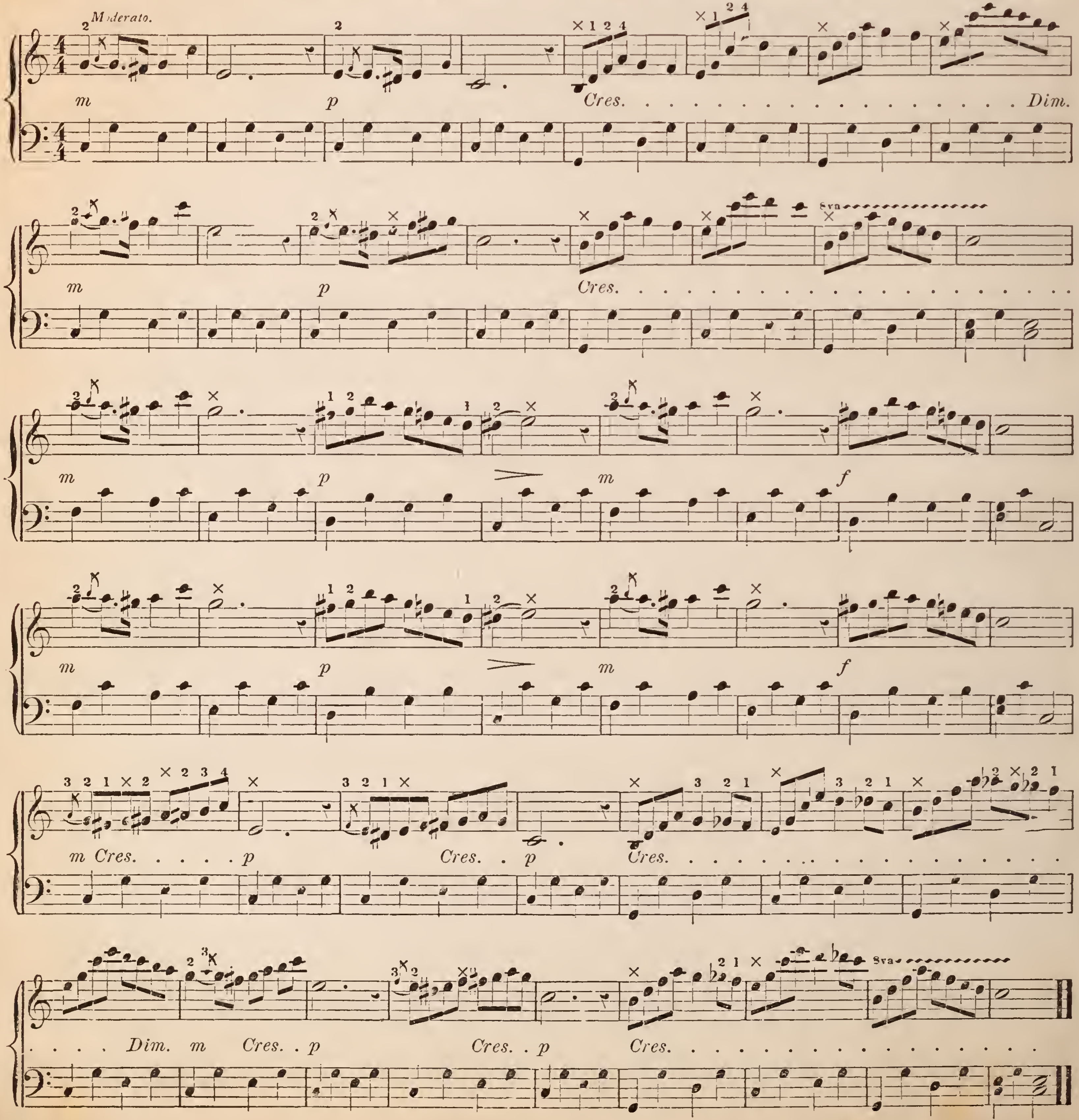
Cultivate a taste for minor music, it is indispensable to high attainments in the art.



No. 322.

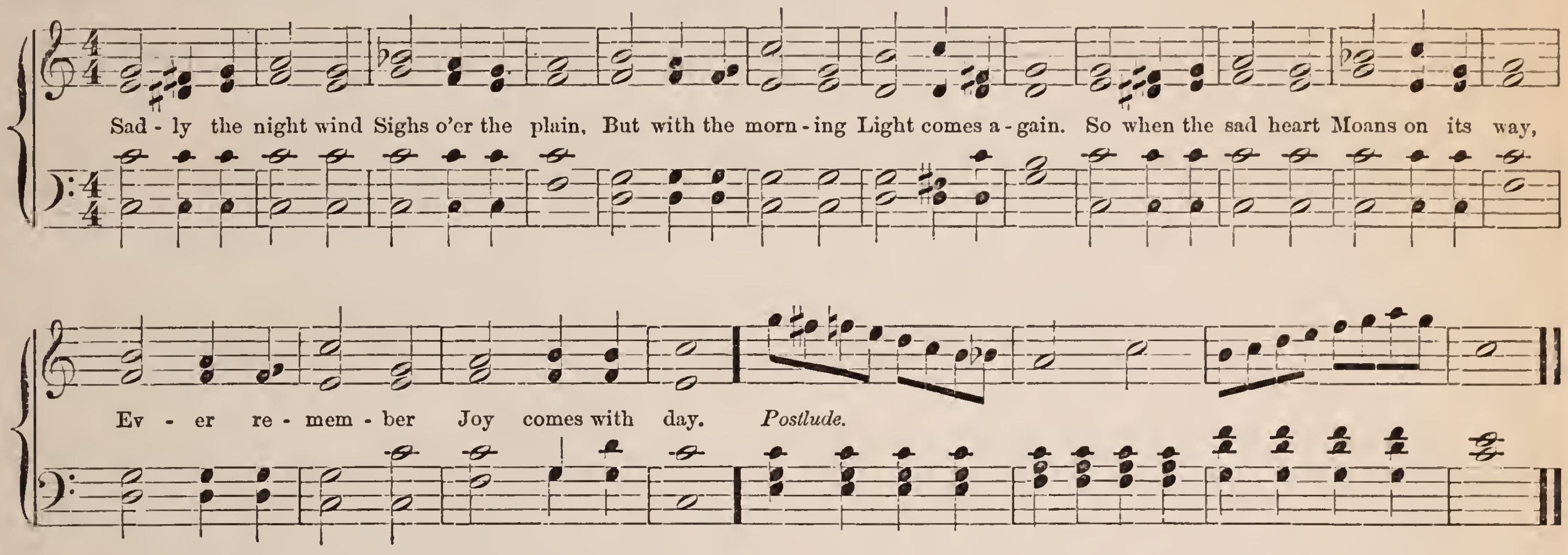
THE HAPPY GROUP.

You perceive that these chromatic tones are passing notes only, and do not cause modulation. Give finish and completeness to your work.



No. 323. Modulation by the Flat Seventh.

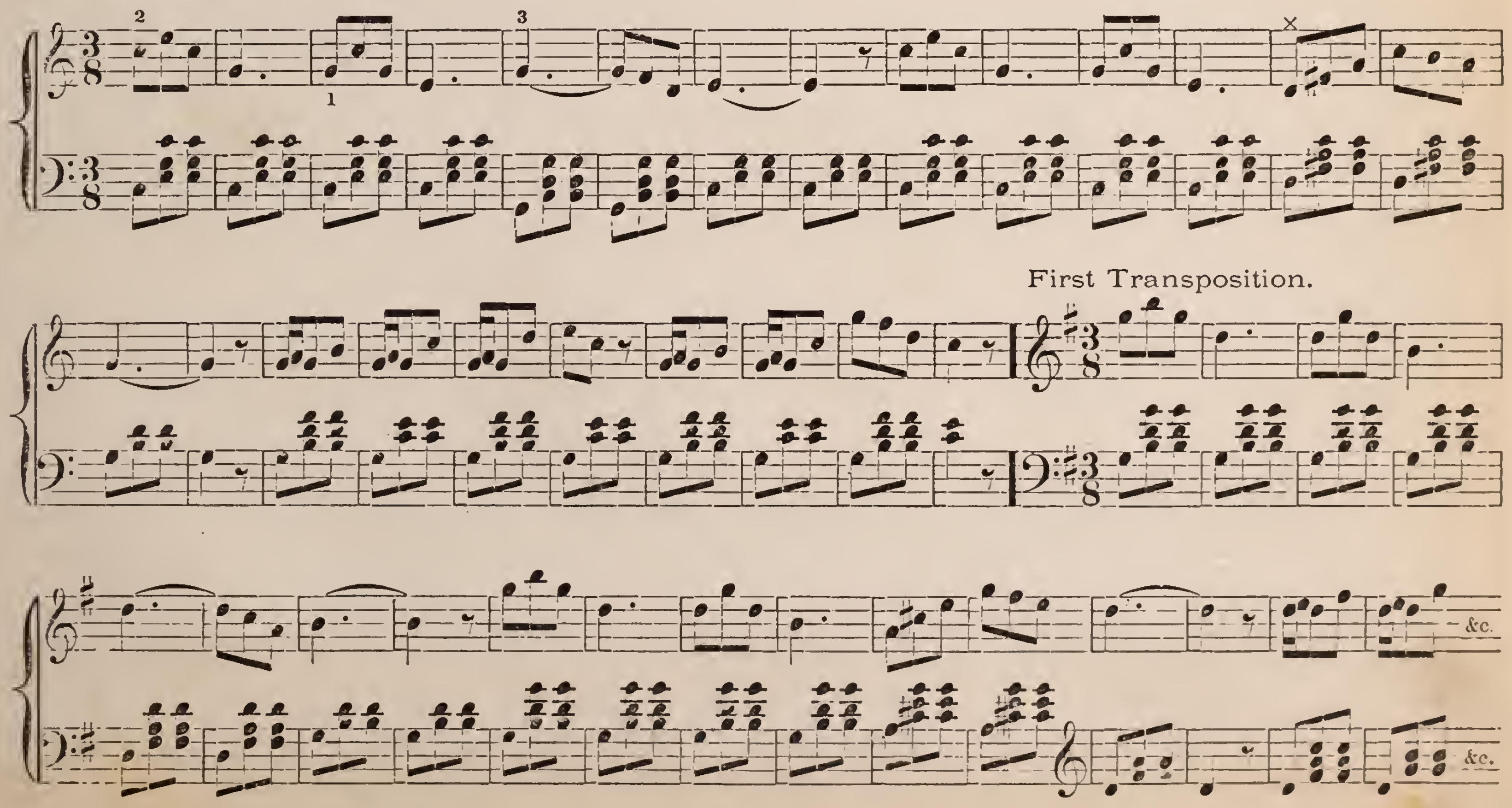
What does the tonic chord in the key of C become by adding B flat to it? In what key is it then dominant? What other modulation takes place? What tones are used that do not cause a modulation?


Sad - ly the night wind Sighs o'er the plain, But with the morn - ing Light comes a - gain. So when the sad heart Moans on its way,
Ev - er re - mem - ber Joy comes with day.
Postlude.

No. 324.

TRAVEL WALTZ.

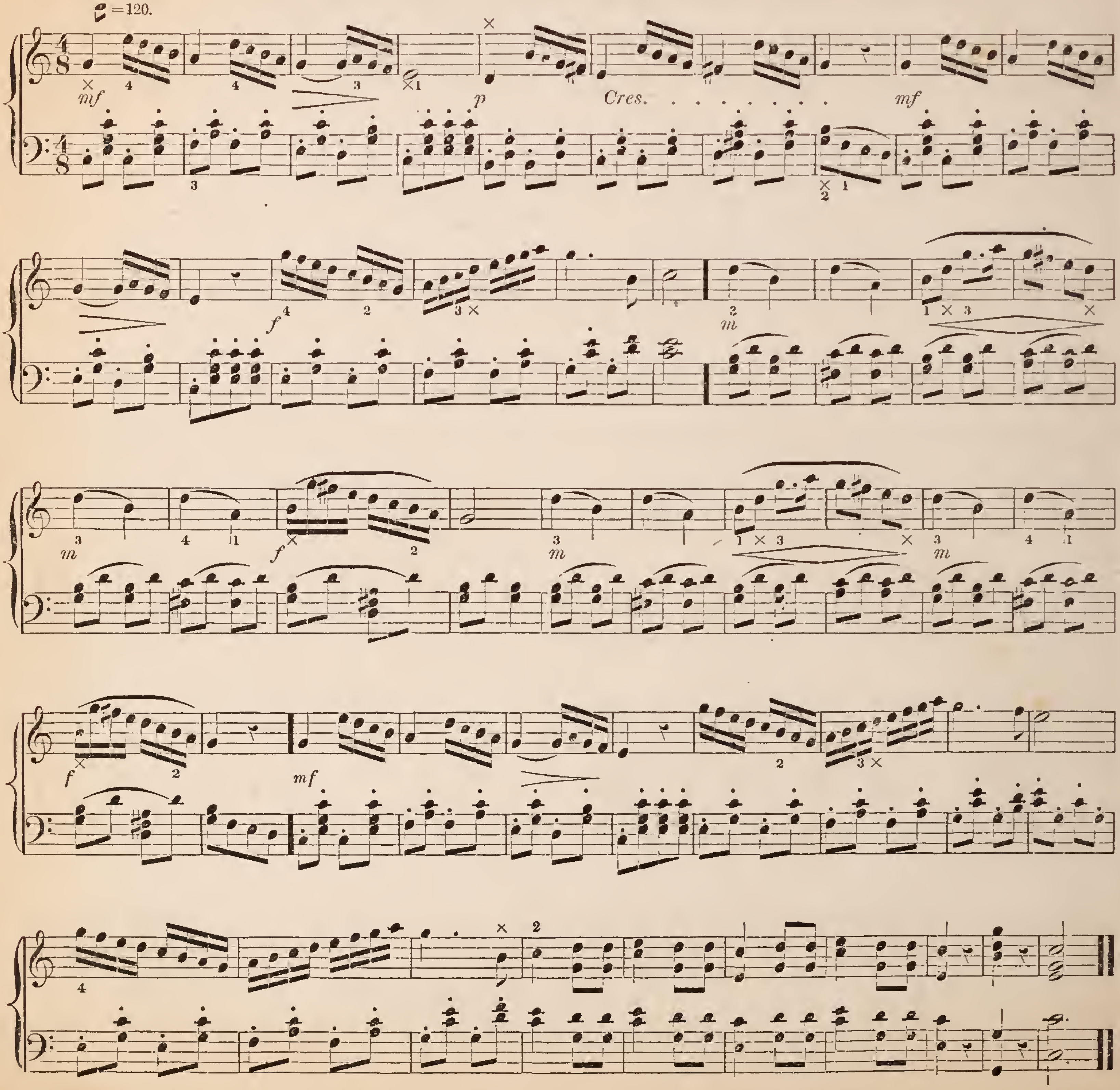
Transpose this Waltz into the keys of G, D, A, F, B♭, and E♭. You observe that you go at once from the tonic of the key you are in to the dominant of the key to which you modulate.



No. 325.

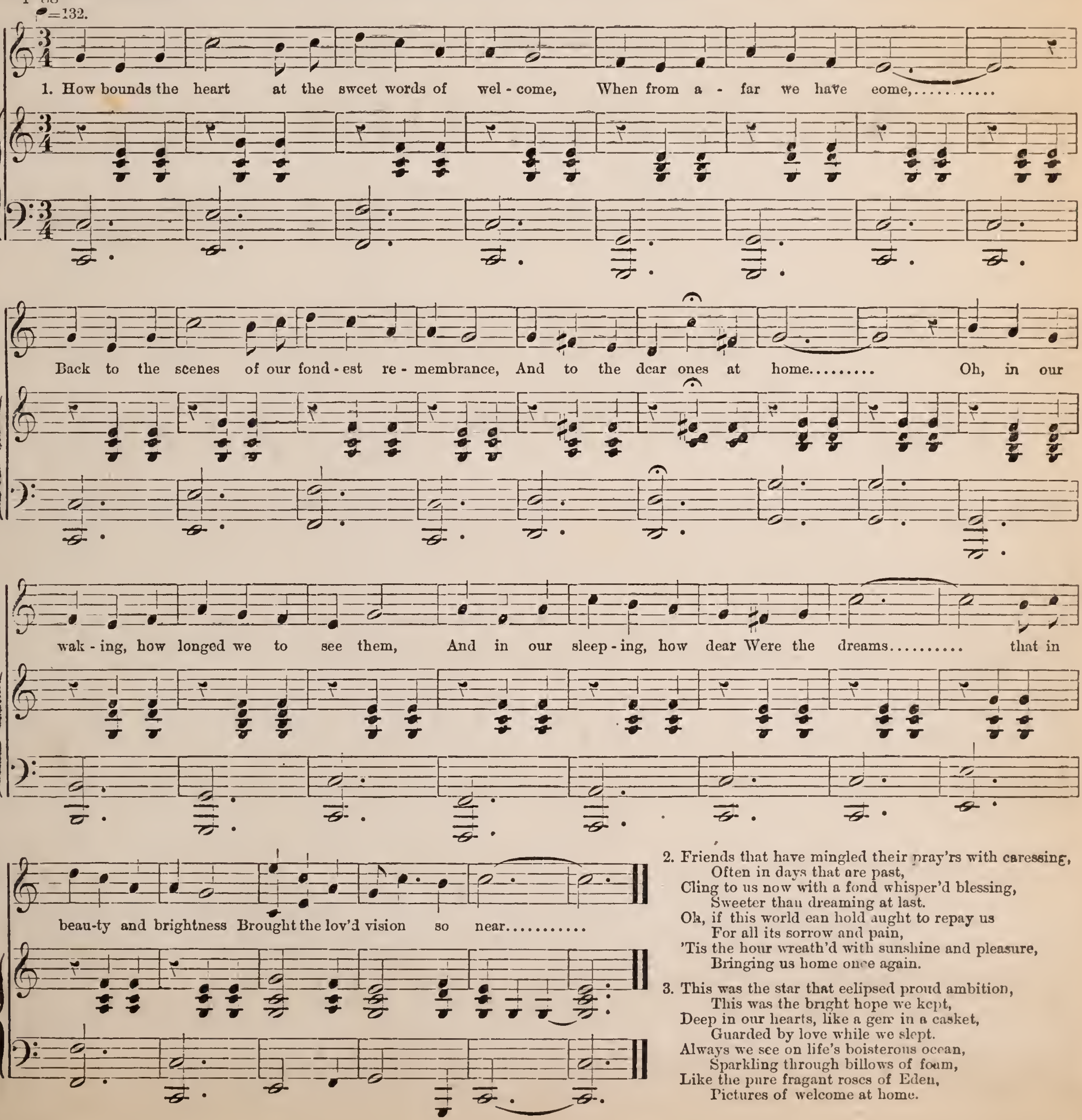
THE VILLAGE GREEN.

What key is made by the tones C, D, E, F, G, A and B? What key by the tones C, D, E, F♯, G, A and B? What key is this piece said to be in? What other key occurs in it? What is the process of going to the key of G here called? Endeavor to see what chords the arpeggio groups are made of. If you have any difficulty in doing this, condense by striking all at once.



No. 326. **THE HAPPY RETURN.** Joyfulness.

Make a prelude yourself by playing the first eight measures of the melody with the right hand, and accompaniment of the right chords or arpeggios with the left.

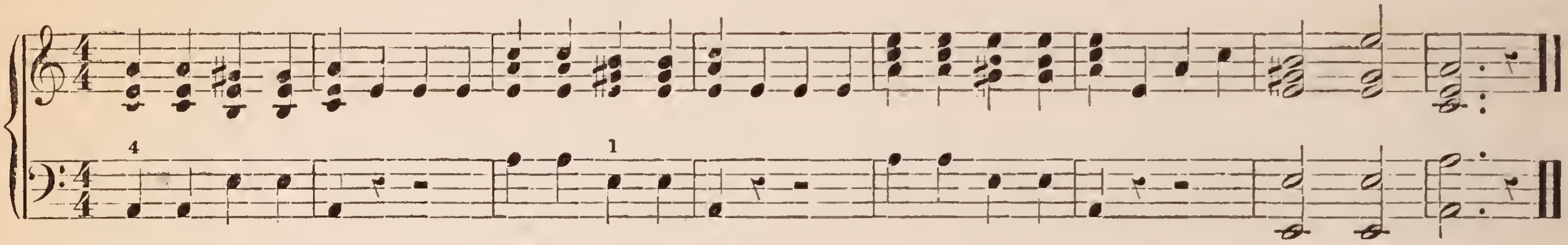

♩=132.
1. How bounds the heart at the sweet words of wel - come, When from a - far we have come,...........
Back to the scenes of our fond - est re - membrance, And to the dear ones at home......... Oh, in our
wak - ing, how longed we to see them, And in our sleep - ing, how dear Were the dreams.......... that in
beau-ty and brightness Brought the lov'd vision so near...........

2. Friends that have mingled their pray'rs with caressing,
Often in days that are past,
Cling to us now with a fond whisper'd blessing,
Sweeter than dreaming at last.
Oh, if this world can hold aught to repay us
For all its sorrow and pain,
'Tis the hour wreath'd with sunshine and pleasure,
Bringing us home once again.

3. This was the star that eclipsed proud ambition,
This was the bright hope we kept,
Deep in our hearts, like a gem in a casket,
Guarded by love while we slept.
Always we see on life's boisterous ocean,
Sparkling through billows of foam,
Like the pure fragant roses of Eden,
Pictures of welcome at home.

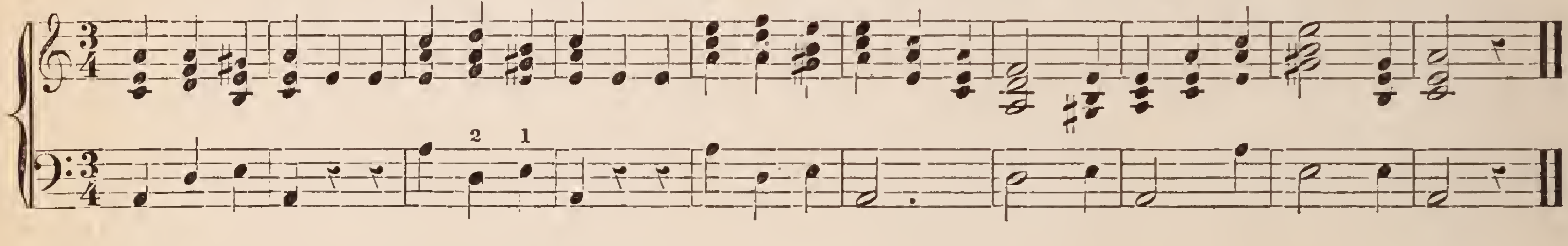
No. 327. Tonic and Dominant Chords in the Key of A Minor. Major and Minor Thirds.

Before playing this lesson, play major and minor thirds in various parts of the piano. Be able to tell them by the ear as well as their signs by the eye. You observe that the dominant here is a major chord, made so by introducing G sharp whenever the dominant occurs. Play the dominant chord, using G instead of G sharp, and see how you like it. Name the chords and their positions, thus: "Common chord of A minor, first position; same; common chord of E major, second position, &c. You can sing while you play—either the upper parts or the base. Syllables apply as in the key of C, la to A, do to C, &c.



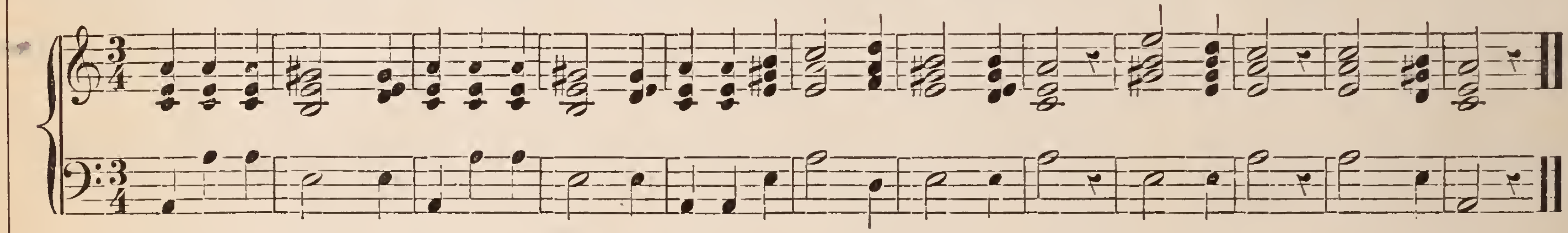
No. 328. Tonic, Dominant and Subdominant in the Key of A Minor.

You perceive that the dominant and subdominant in the minor are reckoned from the key-note, just as they are in the major. The dominant a fifth, and the subdominant a fourth. You probably perceive that the signature of this key is also the signature of C major. This is why the syllables apply the same. Is the subdominant a major or a minor chord? What interval of the common chord decides whether it is major or minor? When the third is major, what kind of chord is it? When the third is minor, what?



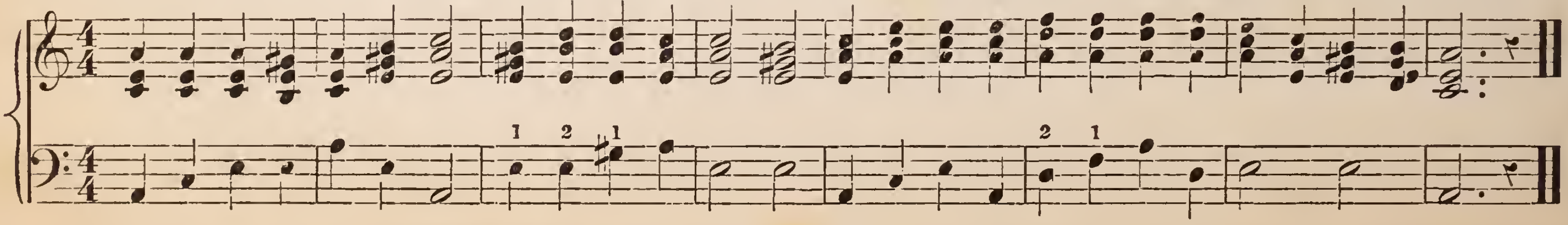
No. 329. Chord of the Seventh in the Minor.

You perceive that the chord of the seventh may occur in the dominant of the minor as it does in the major. The tone which makes this key differ from that of C major is represented by an accidental, and not in the signature. As G sharp here is, for a good reason, represented as an accidental, although really a tone of the key, the syllable is applied as to an accidental.

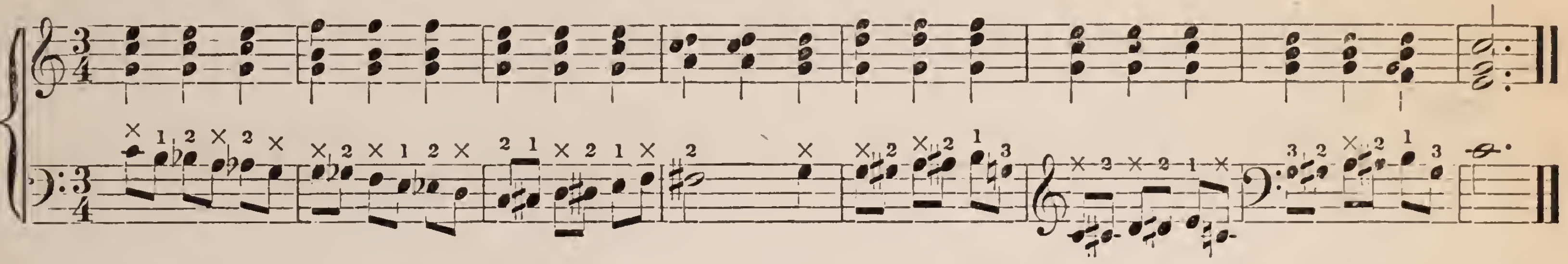


No. 330. Inversions of Chords in the Minor.

You observe that inversions occur in the minor chord as in the major. The chord of the seventh being always a dominant chord, consequently always major, does not differ from what you have been playing. It is observed that minor music is not liked at first by most learners, but it is equally true that it is liked more and more as progress is made in the knowledge and consequent appreciation of music.

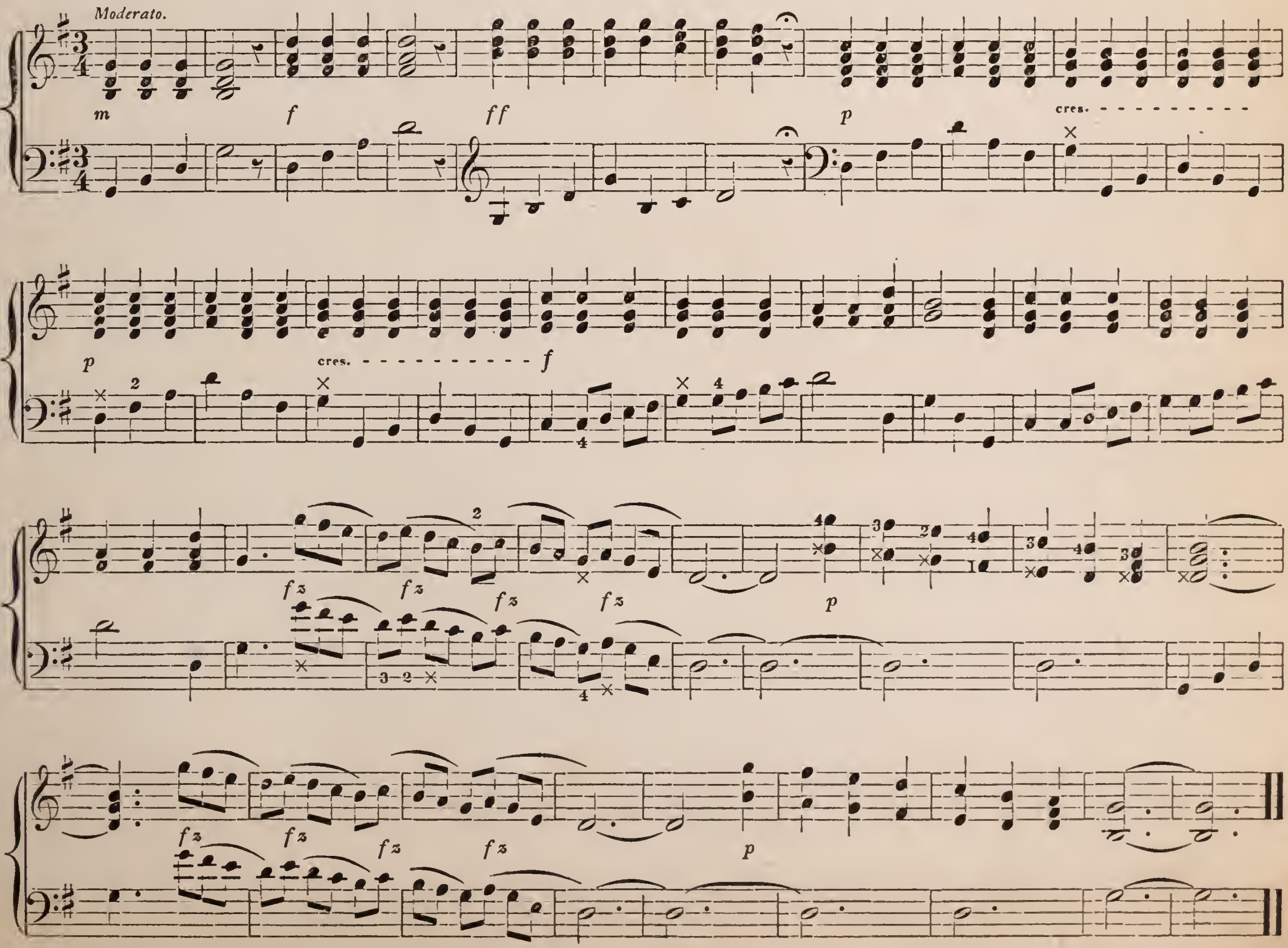


No. 331. When a chromatic tone or accidental is dwelt upon a certain time, its own harmony must be given with it to make it sound well, and so a modulation takes place to another key. Where does such a modulation take place in this lesson? Observe that the first inversion of the chord of the seventh of D takes place in the fourth measure.

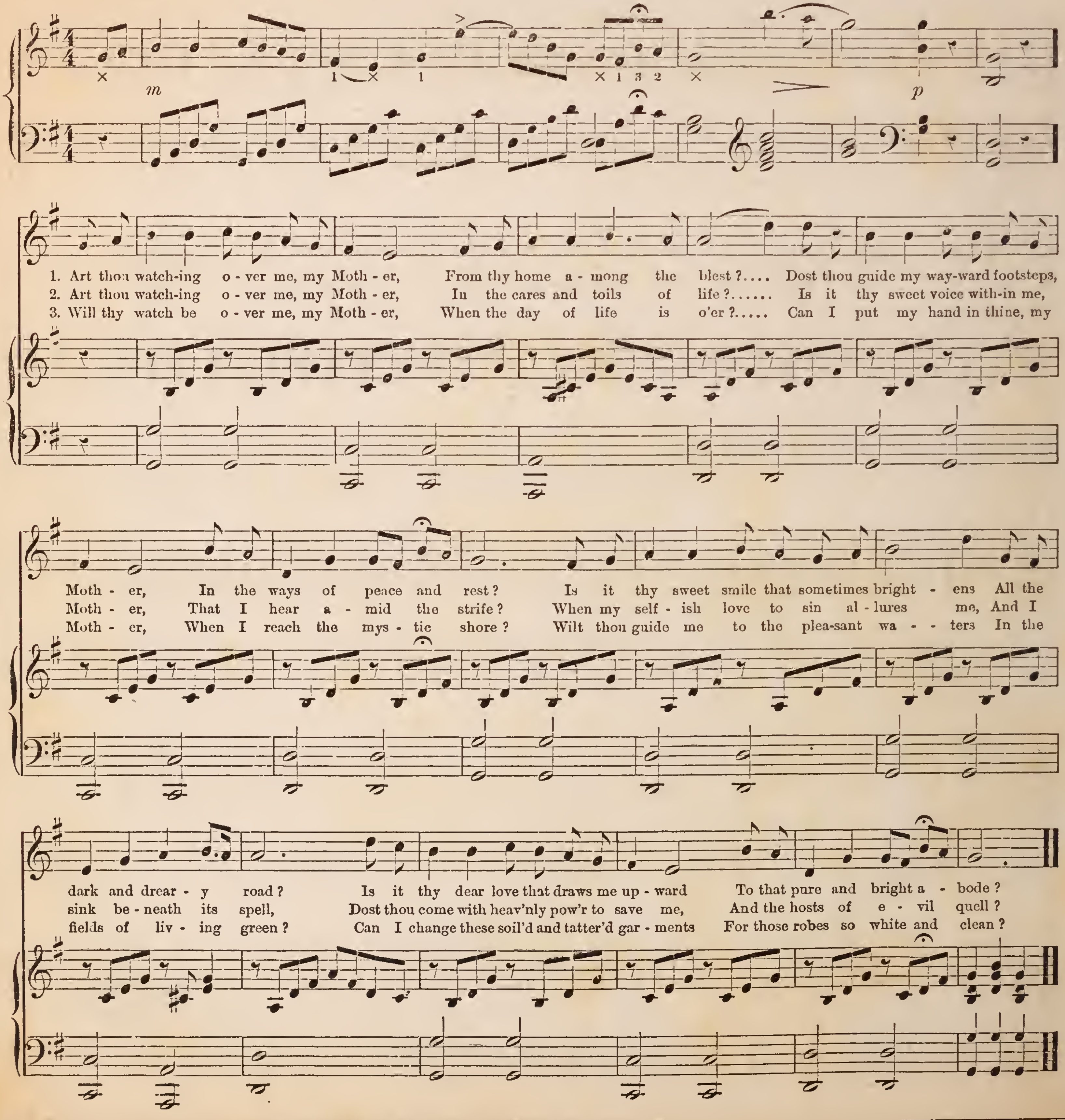


No. 332. Inversions of Tonic, Dominant and Subdominant Chords in G Major. Forzando.

Name the chords and their inversions. Notice how the forzando and the grouping by the legato mark break up the natural accent of the measure.

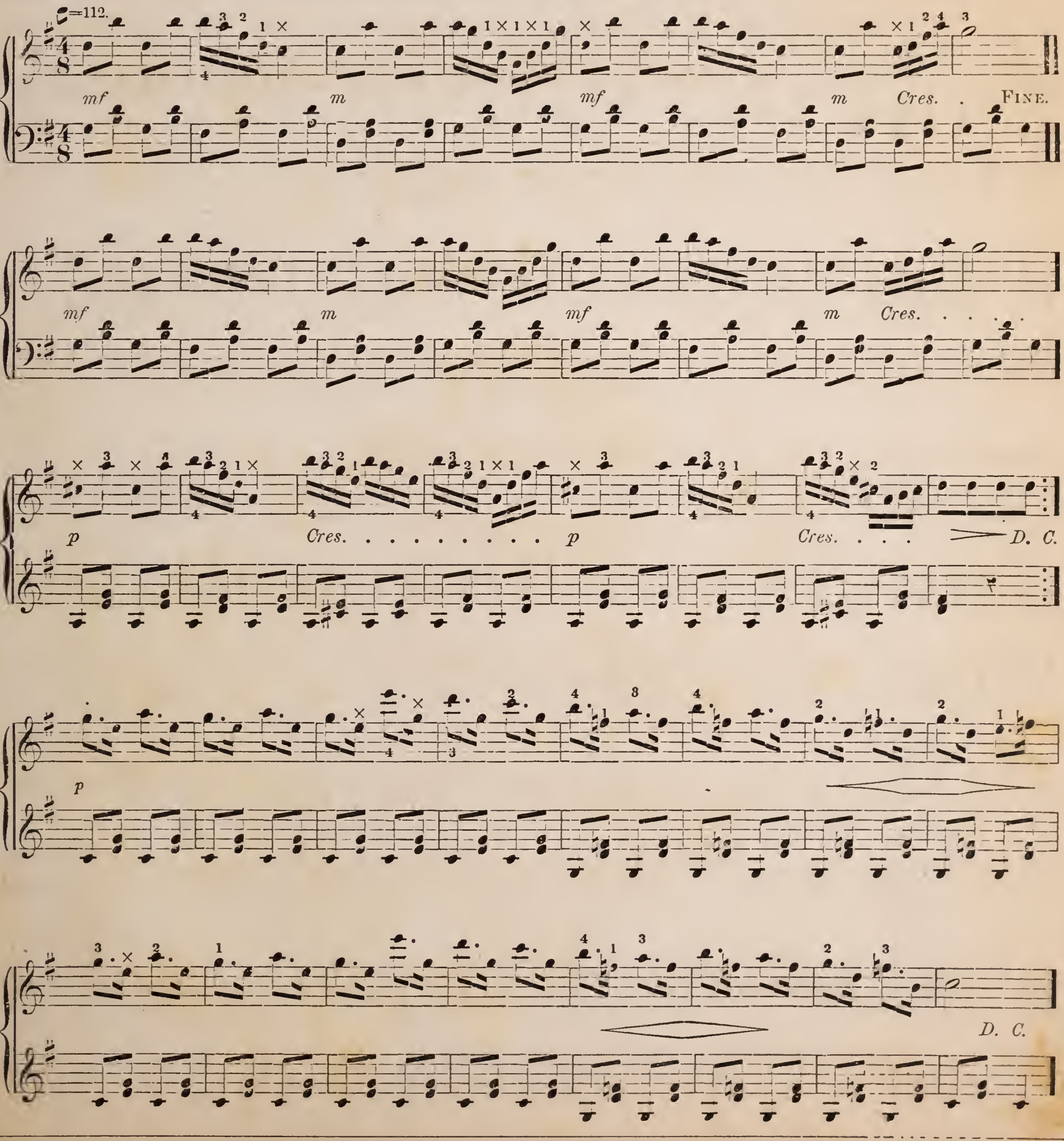


No. 333. THE GUARDIAN.—(Plaintiveness.)


m
× 1 × 1 × 1 3 2 ×
p
1. Art thou watch-ing o - ver me, my Moth - er, From thy home a - mong the blest?.... Dost thou guide my way-ward footsteps,
2. Art thou watch-ing o - ver me, my Moth - er, In the cares and toils of life?...... Is it thy sweet voice with-in me,
3. Will thy watch be o - ver me, my Moth - er, When the day of life is o'er?..... Can I put my hand in thine, my
Moth - er, In the ways of peace and rest? Is it thy sweet smile that sometimes bright - ens All the
Moth - er, That I hear a - mid the strife? When my self - ish love to sin al - lures me, And I
Moth - er, When I reach the mys - tic shore? Wilt thou guide me to the plea-sant wa - - ters In the
dark and drear - y road? Is it thy dear love that draws me up - ward To that pure and bright a - bode?
sink be - neath its spell, Dost thou come with heav'nly pow'r to save me, And the hosts of e - vil quell?
fields of liv - ing green? Can I change these soil'd and tatter'd gar - ments For those robes so white and clean?

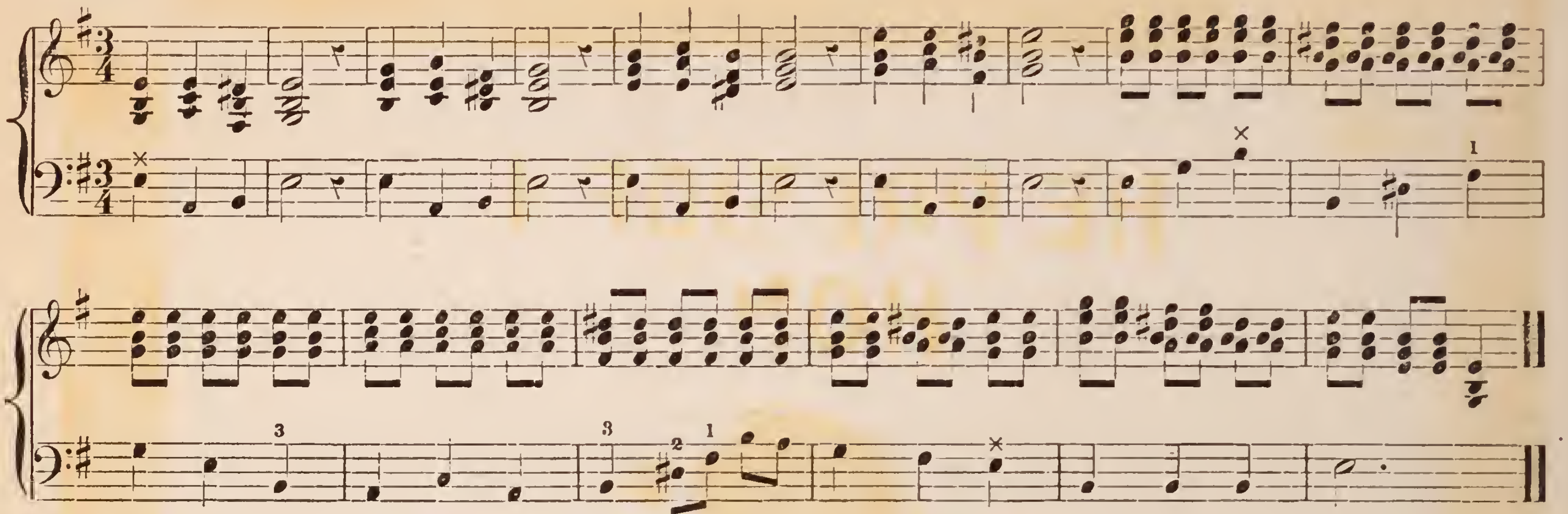
No. 334.

THE SUNBEAMS OF THE MORNING.



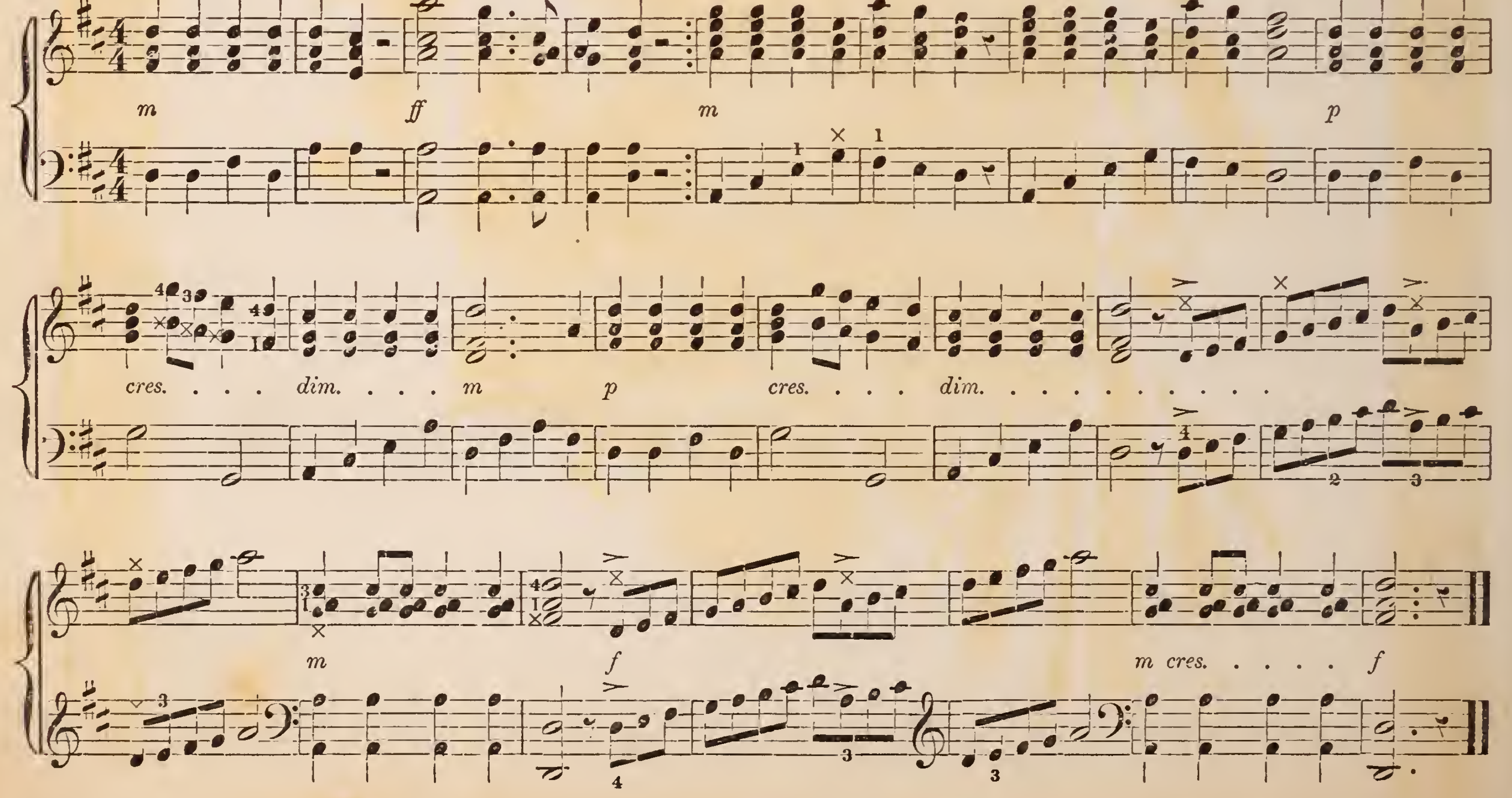
No. 335. Tonic, Dominant and Subdominant Chords in the Key of E minor.

You improve in appreciation only by finishing and perfecting every thing you perform to the utmost, according to the taste and knowledge you have.



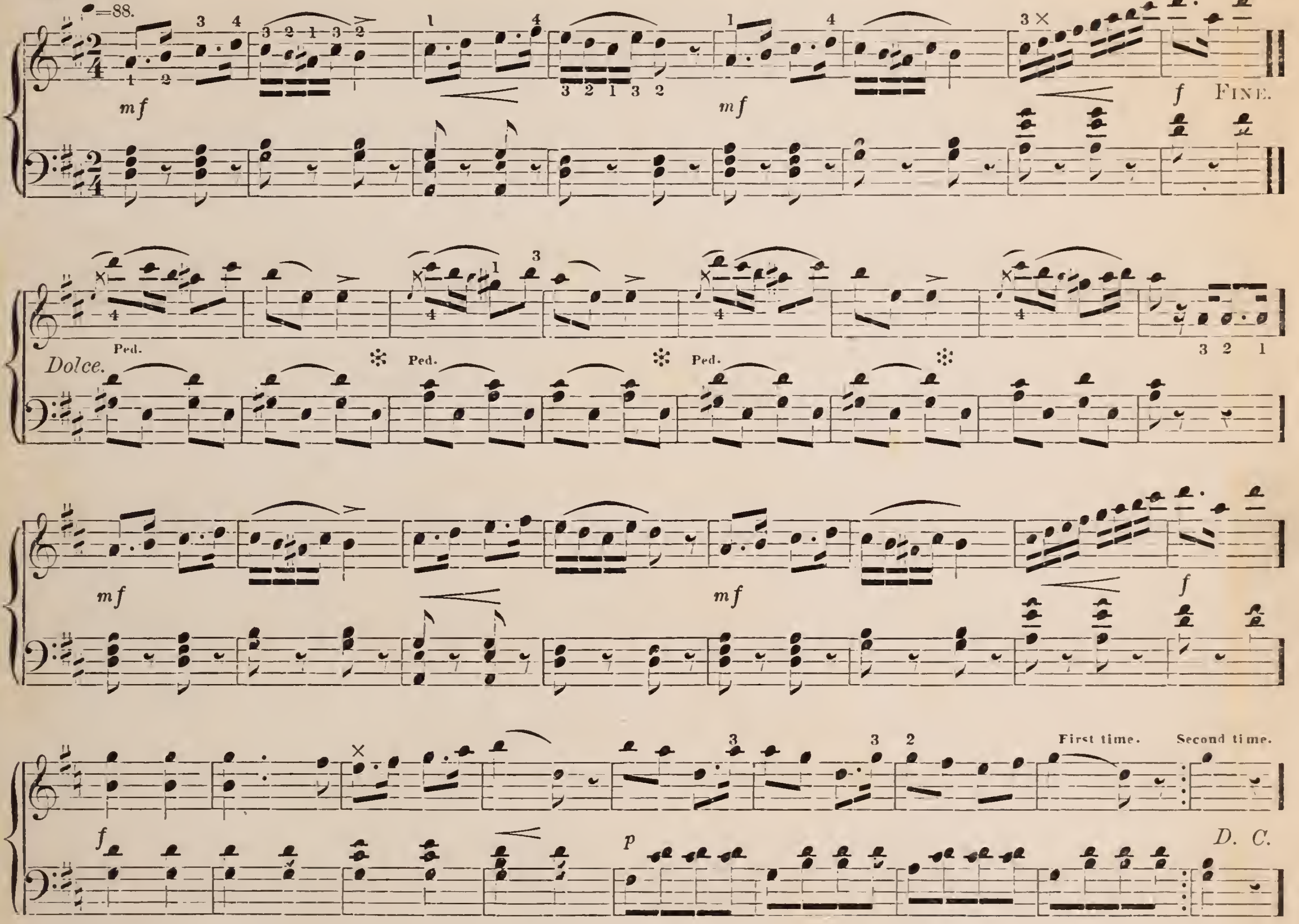
No. 336. Inversions of Tonic, Dominant and Subdominant Chords in D major.

Name the chords and their inversions. If your hand is too small to reach all the notes of the most extended chords, omit the lower one. Observe carefully the marks of expression. Do all the previous lessons, songs and pieces, belong to you? Have you forgotten, or thrown them away?



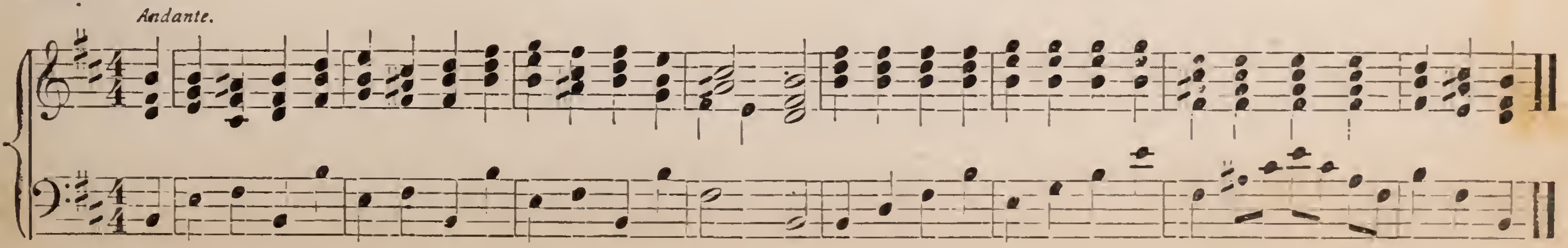
No. 337. THE HOLIDAY PARTY.

Nobody likes vanity and self-conceit. Even vain and conceited people dislike it in others. If you wish your musical performances to produce good results, let them be governed by modesty, obligingness and unselfishness—not the appearance of these qualities merely, but the reality of them.



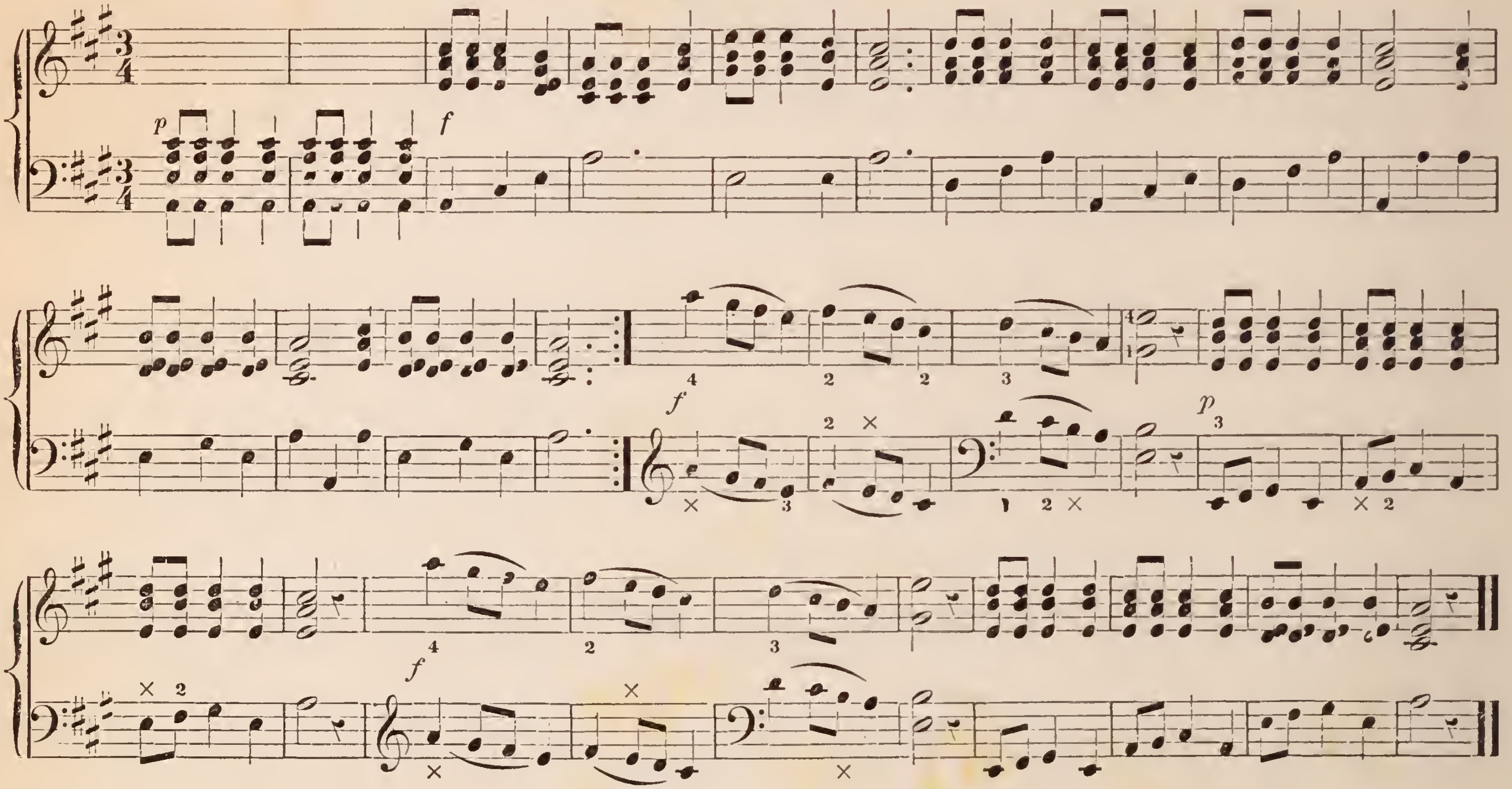
No. 338. Inversions of the Tonic, Dominant and Subdominant Chords in B Minor.

How would the syllables apply here in singing? What is five in this scale? What is five in this tonic chord? What is five in the dominant? In the subdominant? It is hoped that you understand, as well as perform correctly, everything thus far. What kinds of thirds occur here?



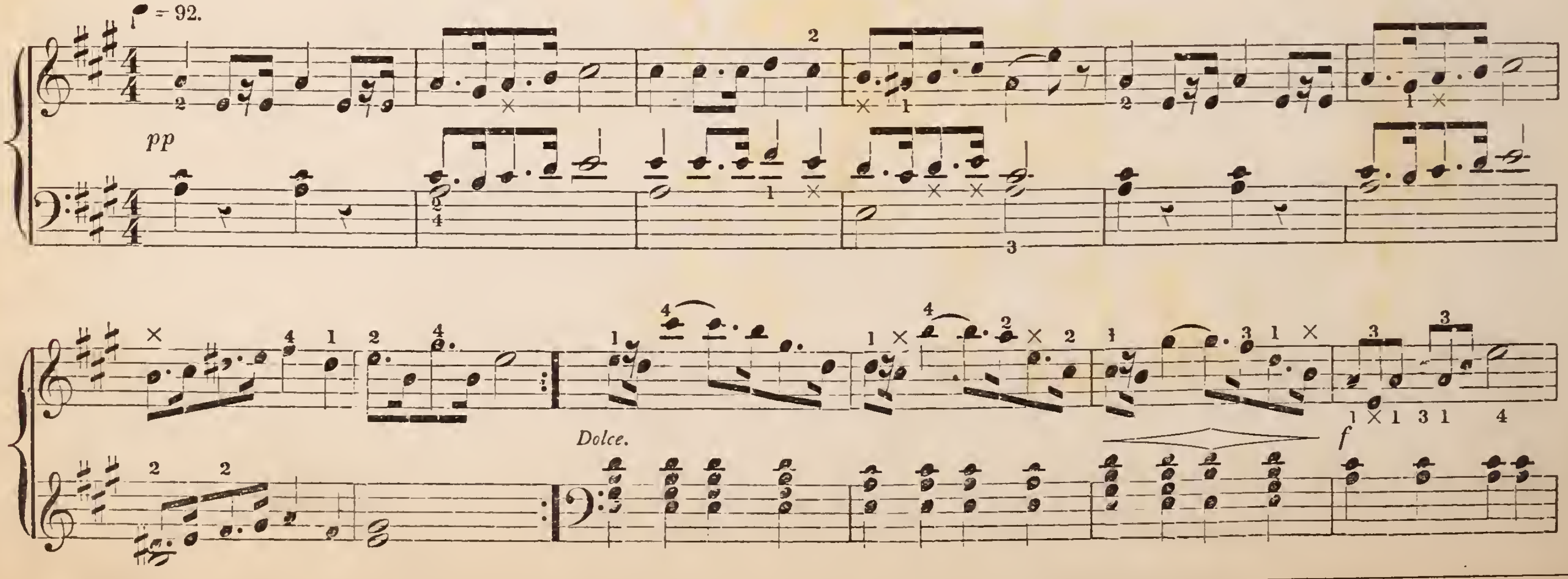
No. 339. Inversions of Tonic, Dominant and Subdominant Chords in A Major.

You observe that you have short scale forms sometimes in the base, when you have chords in the right hand. Observe which of these base notes are the proper bases of the chords, and which are passing notes.

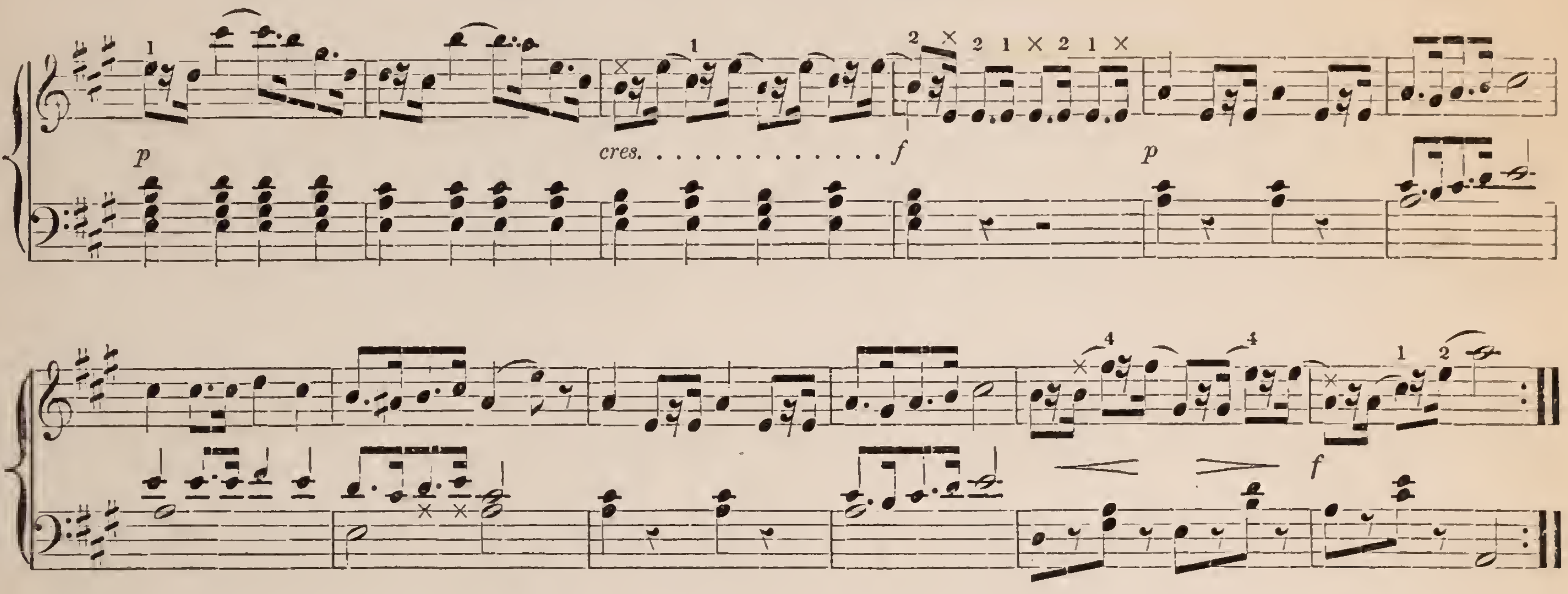


No. 340. THE OLD GUARD.

Remember that the difficulty of a piece is much increased when you perform it to others. Play only what you are absolutely sure of. Name chords, modulations, suspensions and passing notes.

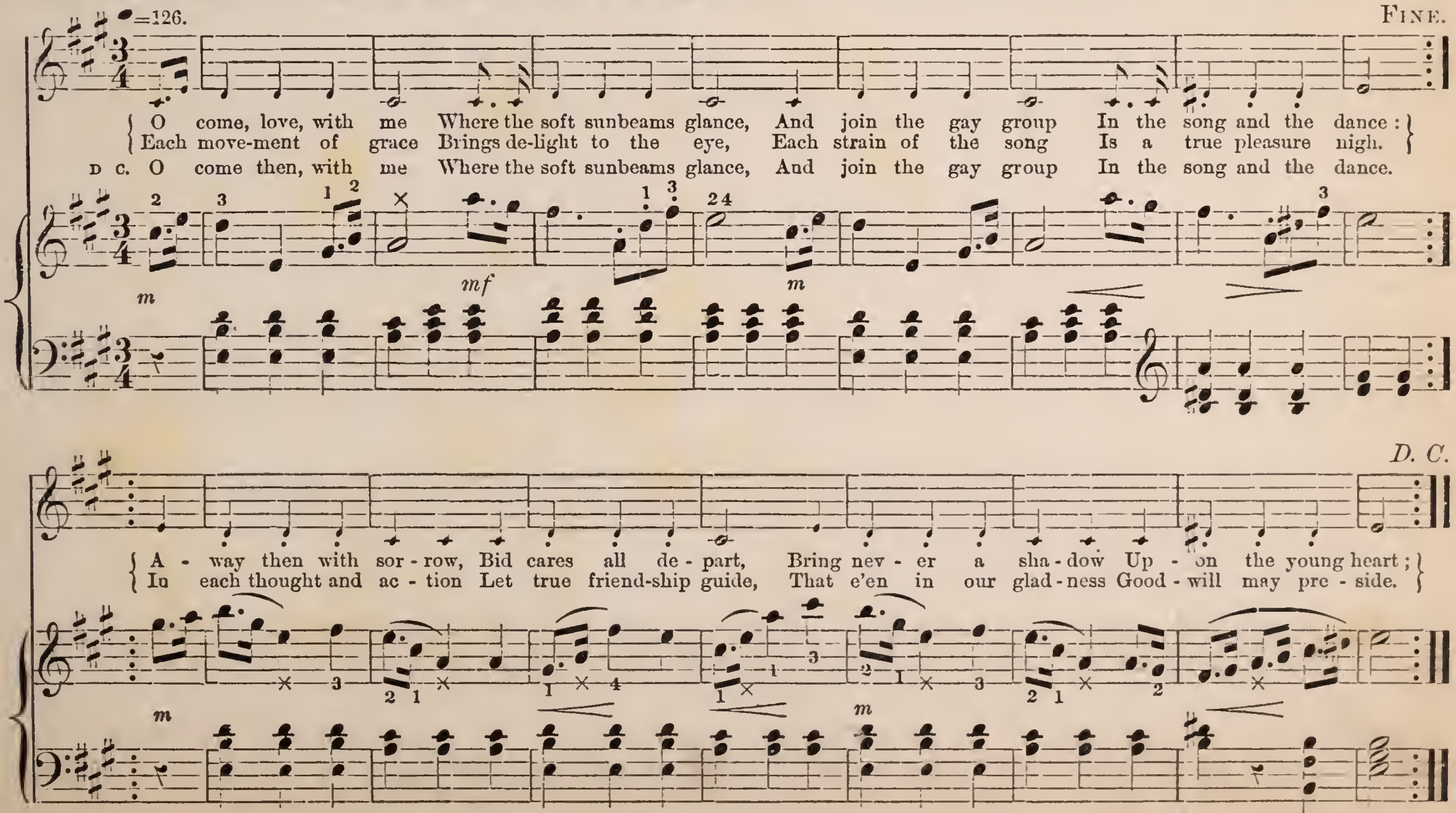


THE OLD GUARD.—Concluded.



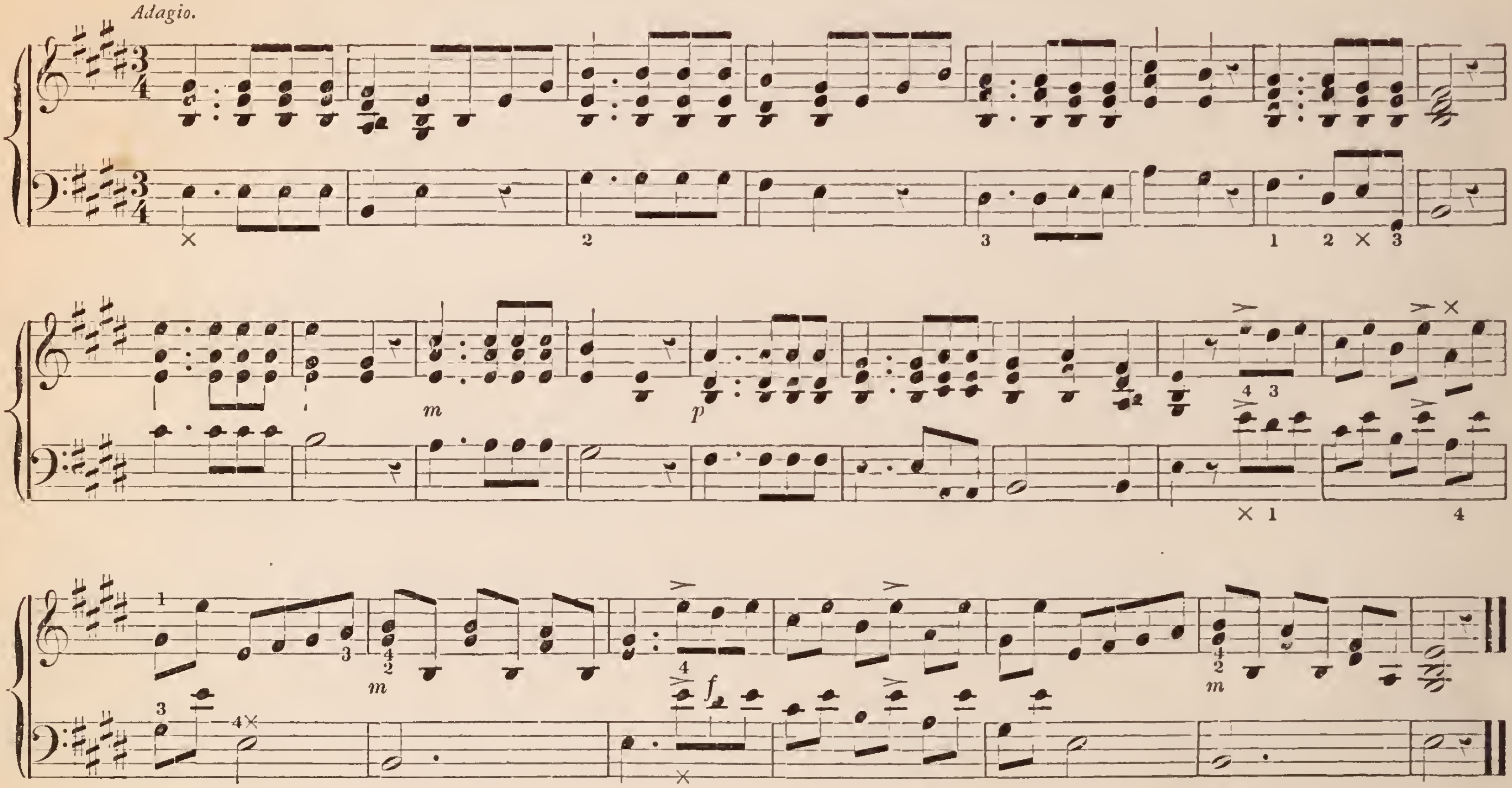
No. 341. THE INVITATION TO THE DANCE. (Gaiety.)

In this piece the principal melody is for the instrument, and the piece will consequently tax your power of doing two things at once. Make the fingers and voice independent of each other as far as may be necessary. A male voice should sing an octave higher.


♩=126.
Fine.
O come, love, with me Where the soft sunbeams glance, And join the gay group In the song and the dance:
Each move-ment of grace Brings de-light to the eye, Each strain of the song Is a true pleasure nigh.
D. C. O come then, with me Where the soft sunbeams glance, And join the gay group In the song and the dance.
m
mf
m
D. C.
A - way then with sor - row, Bid cares all de - part, Bring nev - er a sha - dow Up - on the young heart;
In each thought and ac - tion Let true friend-ship guide, That e'en in our glad - ness Good - will may pre - side.
m
m

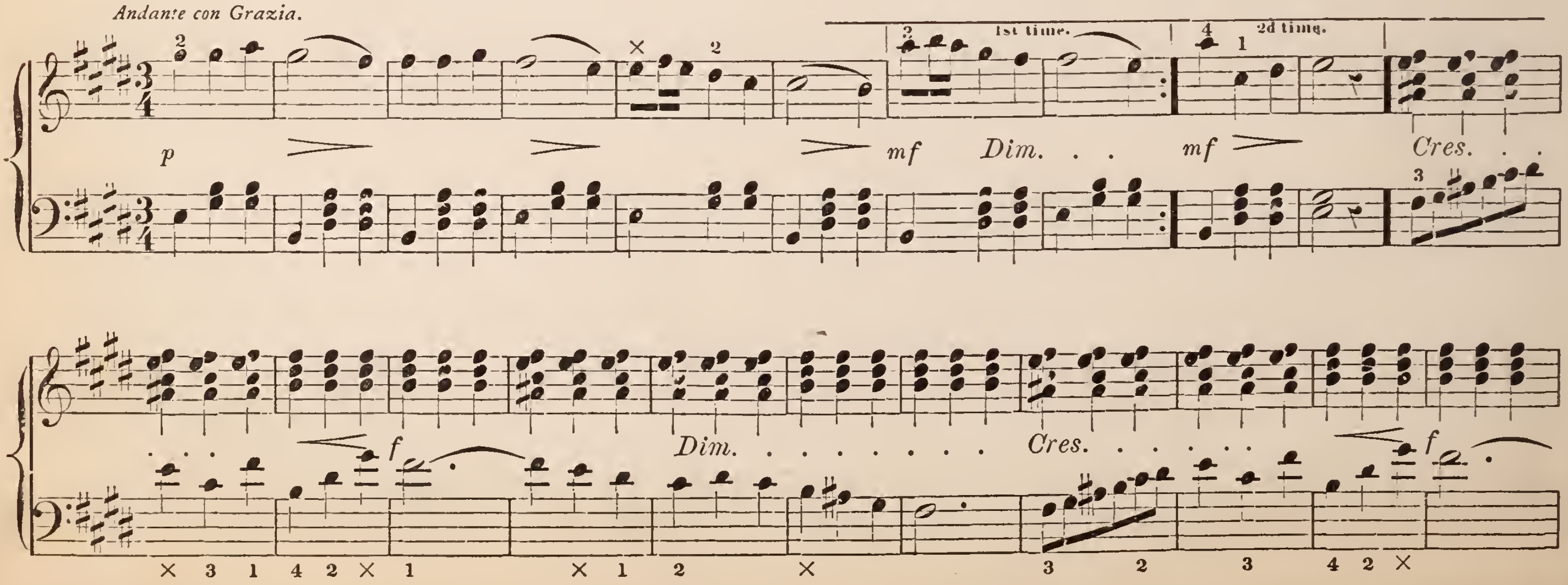
No. 342. Inversions of Tonic, Dominant and Subdominant Chords in E Major.

Keep faithfully, for the present, to the habit of naming chords and inversions, passing notes, &c.

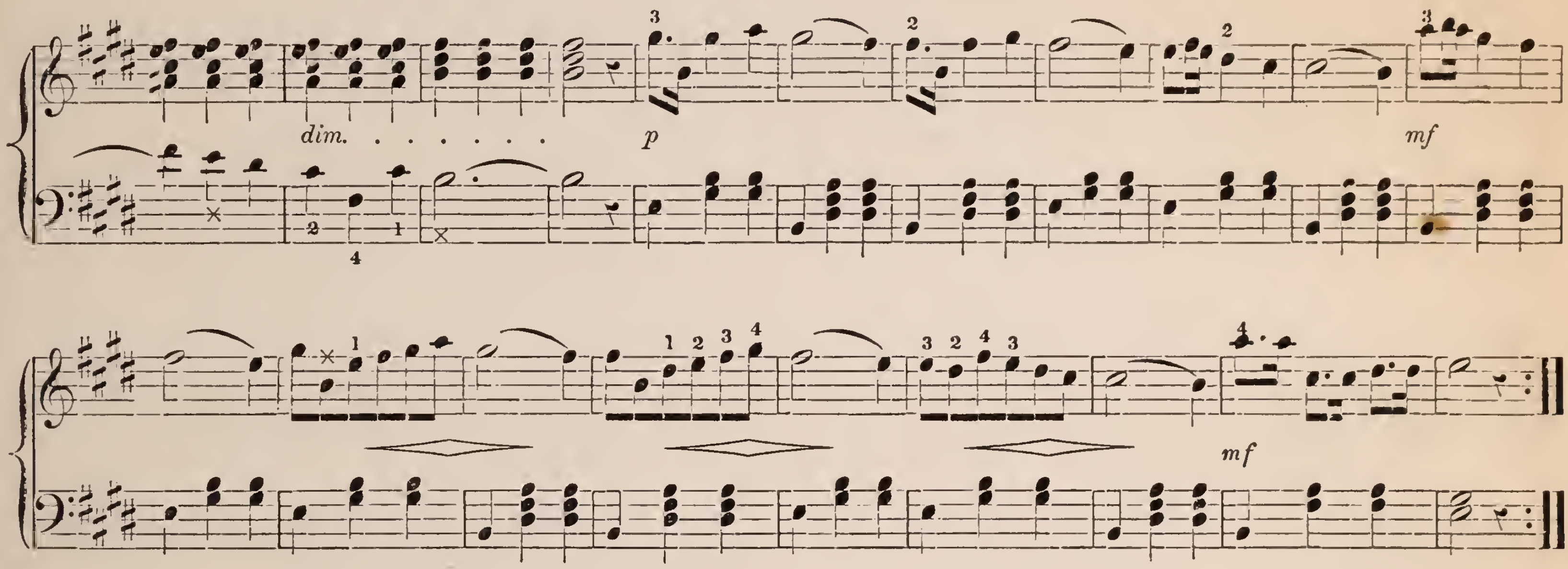


No. 343. THE WILLOW BY THE RIVER.

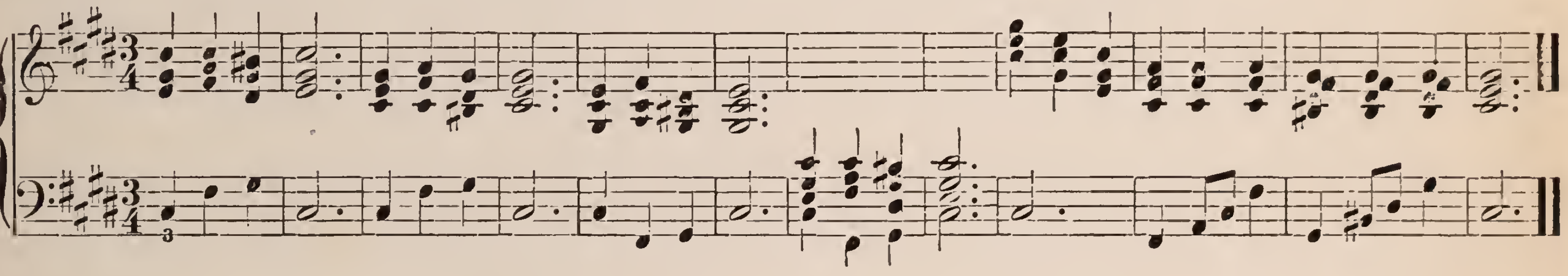
Remember that *f* here does not indicate so great a degree of strength as it would in a maestoso movement.



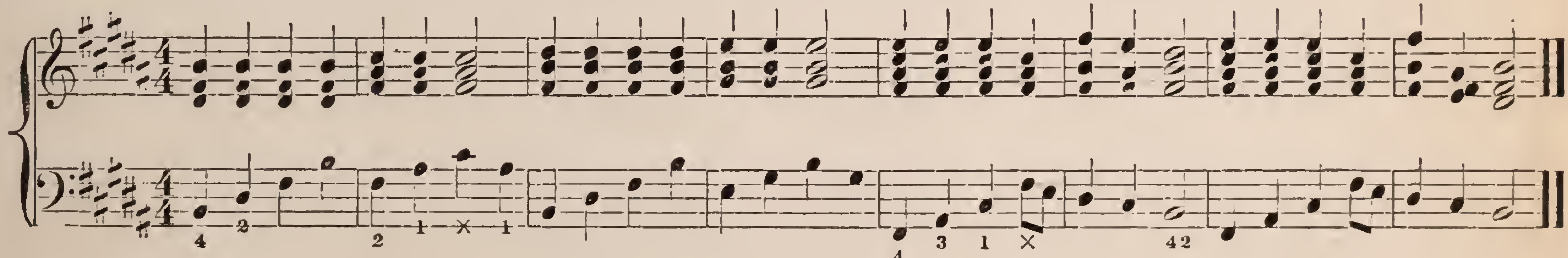
THE WILLOW BY THE RIVER.—Concluded.



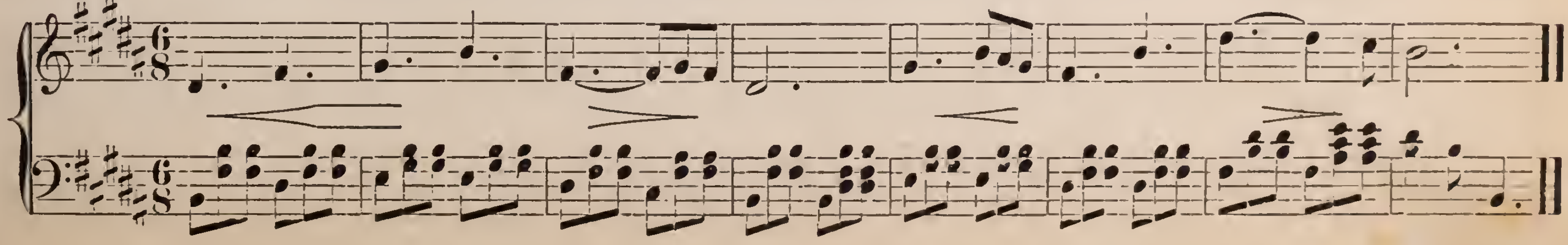
No. 344. Inversions of Tonic, Dominant and Subdominant Chords in C♯ Minor.



No. 345. Inversions of Tonic, Dominant and Subdominant Chords in B Major.

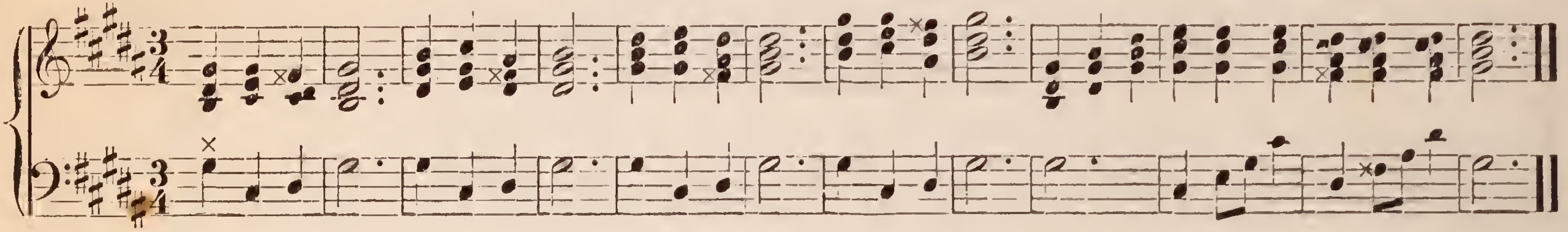


No. 346. Be as careful in these keys to name and recognize the chords, as in the more common ones.

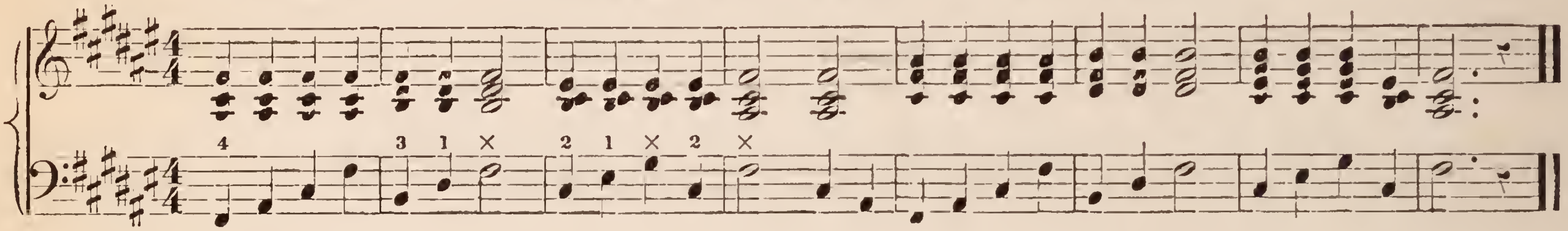


No. 347. Inversions of Tonic, Dominant and Subdominant Chords in G♯ Minor.

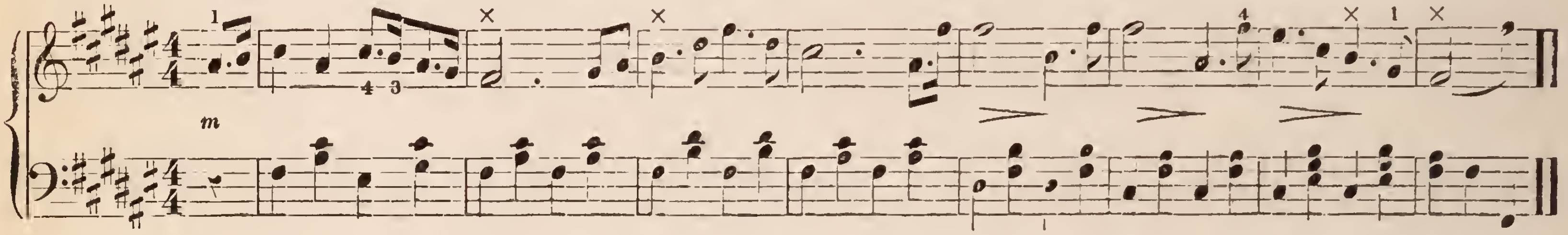
Observe that the *double sharp* is similar to the character indicating the thumb. Do not mistake one for the other.



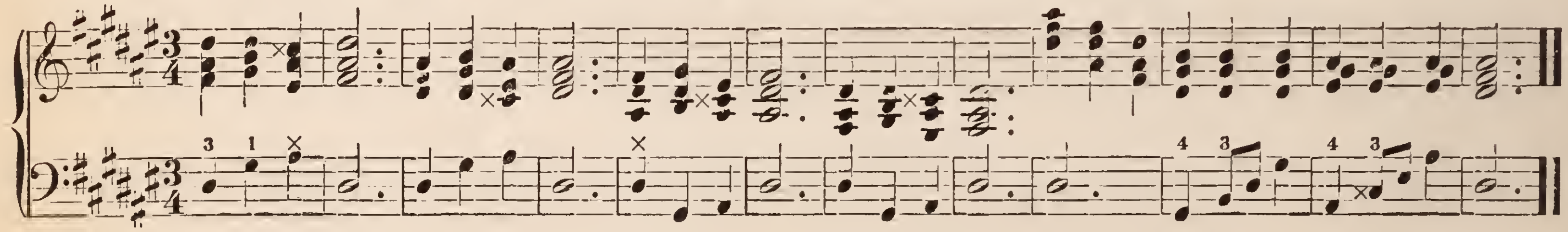
No. 348. Inversions of Tonic, Dominant and Subdominant Chords in F♯ Major.



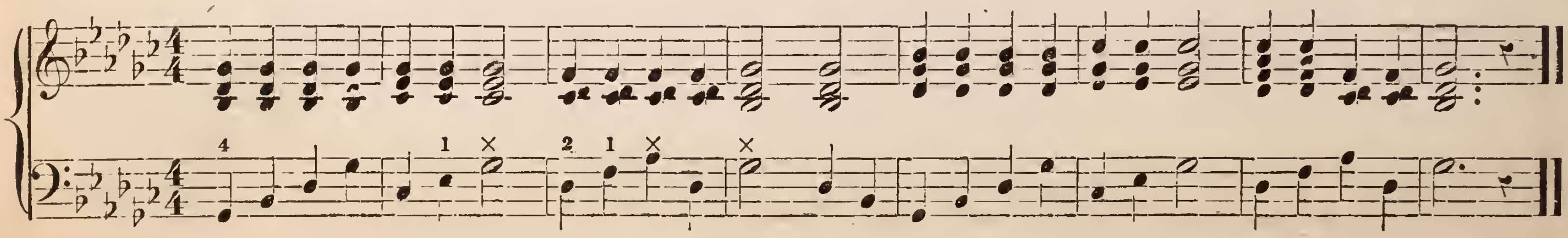
No. 349. In what other key would a change of signature bring this lesson, without changing the notes on the staff? Play it in that key.



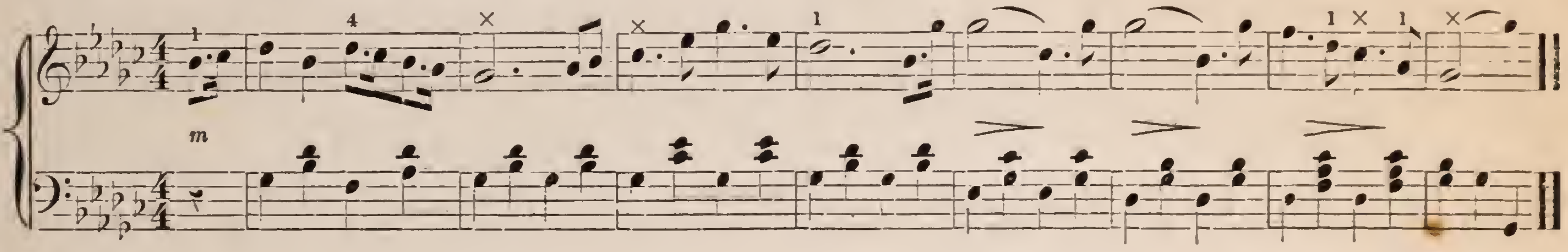
No. 350. Inversions of Tonic, Dominant and Subdominant Chords in D♯ Minor.



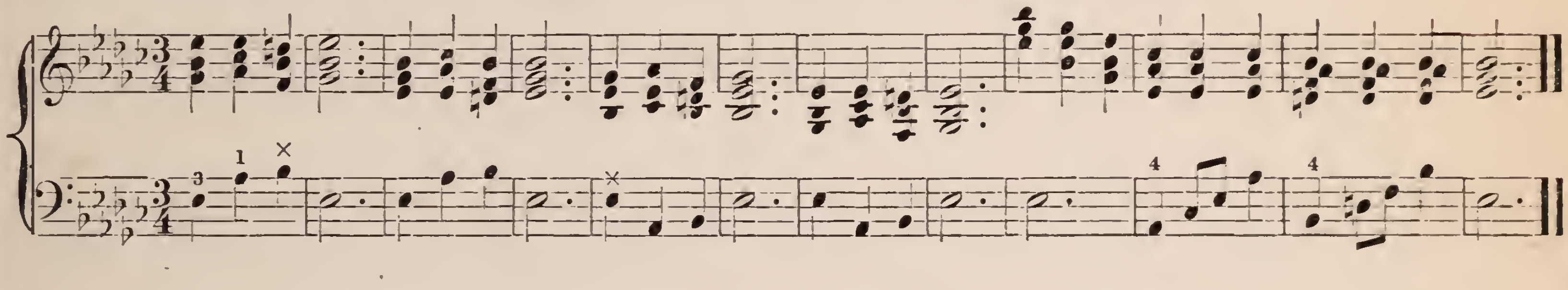
No. 351. Inversions of Tonic, Dominant and Subdominant Chords in G♭ Major.



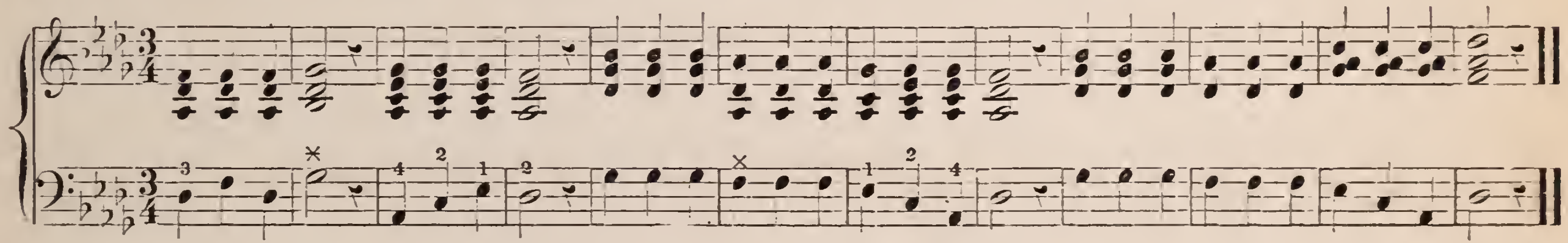
No. 352. Can you tell as readily whether you are in tonic, dominant or subdominant harmony, as when playing in the more usual keys?



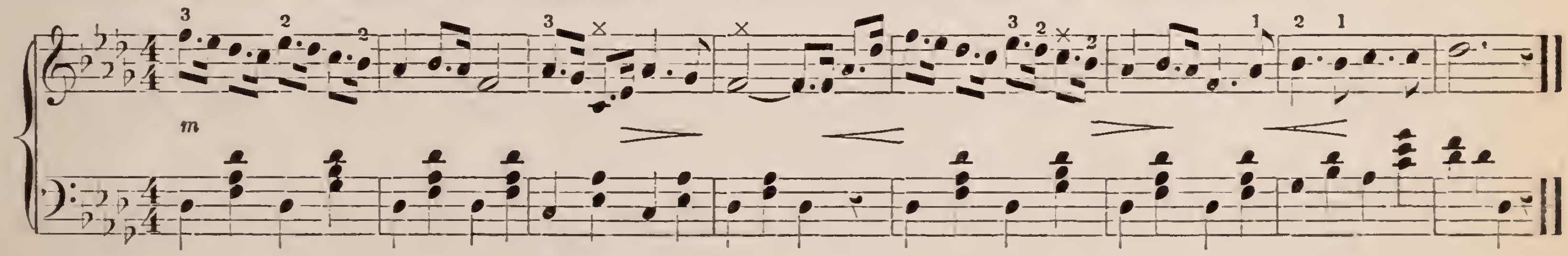
No. 353. Inversions of Tonic, Dominant and Subdominant Chords in E♭ Minor.



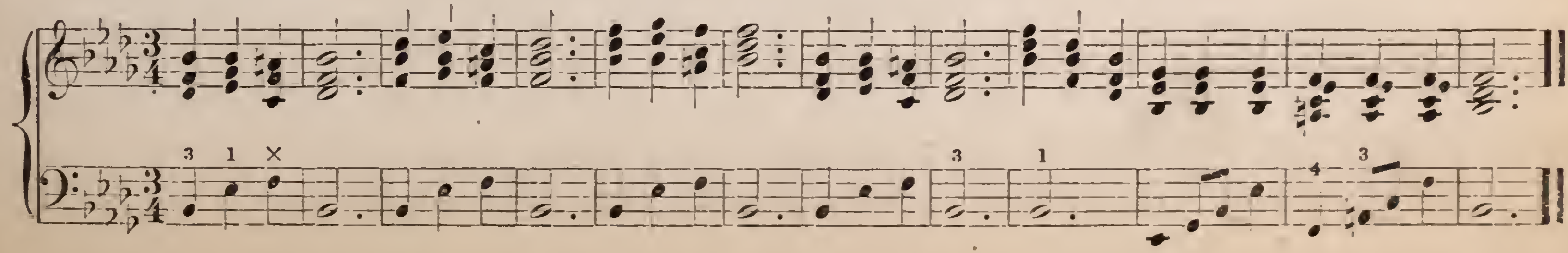
No. 354. Inversions of Tonic, Dominant and Subdominant Chords in D♭ Major.



No. 355. Try to become familiar with the peculiarity of each inversion. Do not neglect to name the chords.

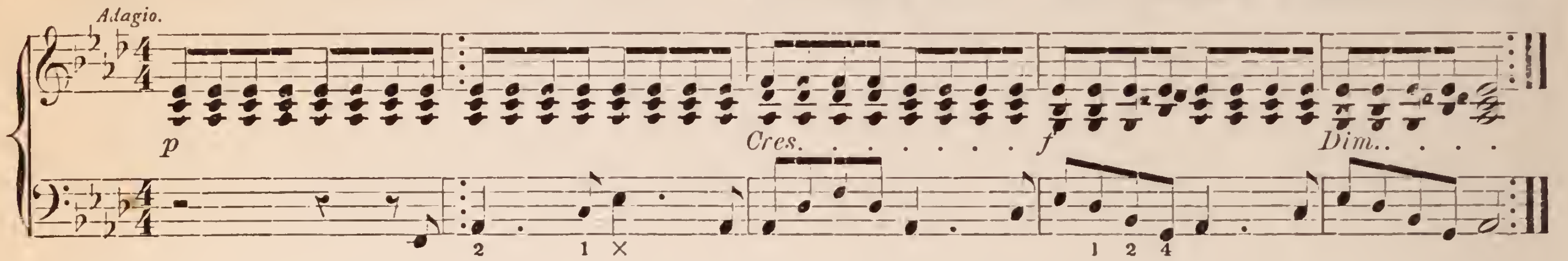


No. 356. Inversions of Tonic, Dominant and Subdominant Chords in B♭ Minor.



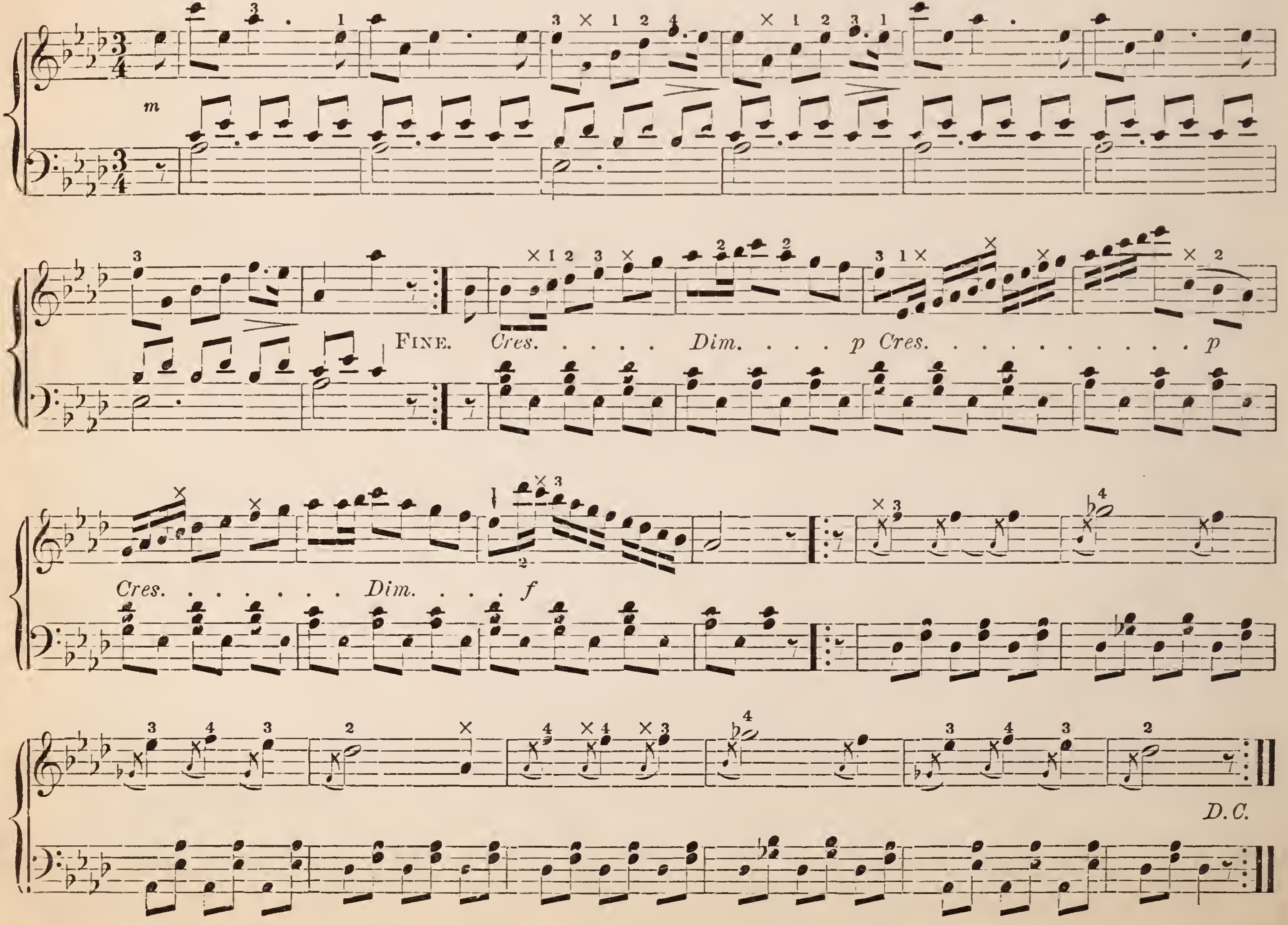
No. 357. Inversions of Tonic, Dominant and Subdominant Chords in A♭ Major.

Observe that the time of this is slow. Name the chords. Give the ending as marked. Where do passing notes commence in the base?



No. 358. MOONLIGHT ON THE RIPPLING WATER.

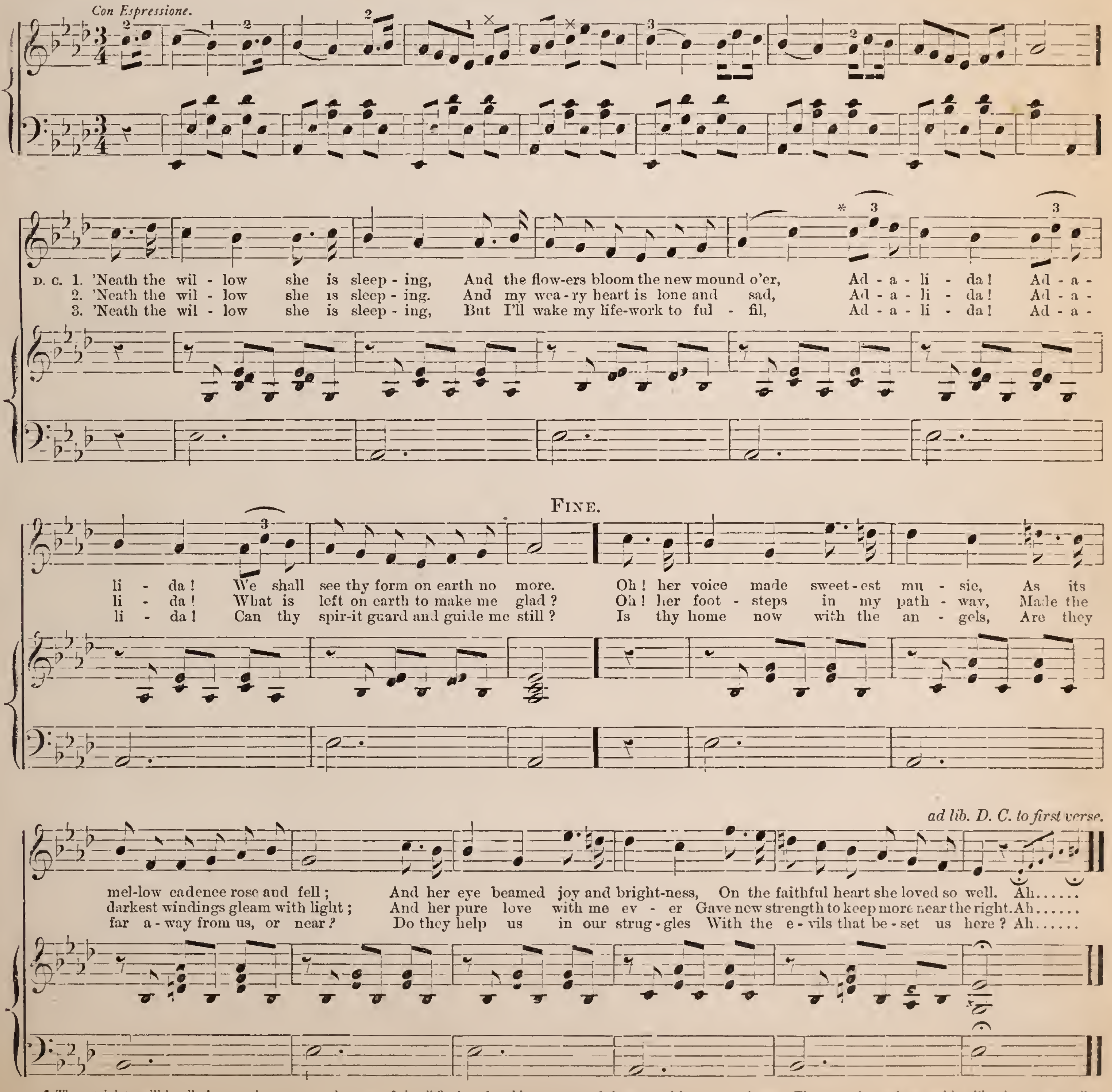
If G flat were added to this signature, what major key would be indicated? Would putting a flat before every G produce the same effect? Then what key is the third section of this piece in? It must be a *very* simple piece of music that will not give pleasure if well performed. In playing for your friends you will do well to be governed by this principle. Committing to memory such pieces as you can best perform is an excellent plan.



No. 359.

ADALIDA. (Sorrow.)

Do not exaggerate those movements of the body which properly accompany the expression of emotion,—on the other hand do not cramp yourself with too much restraint,—naturalness and freedom are essential to an effective musical performance.

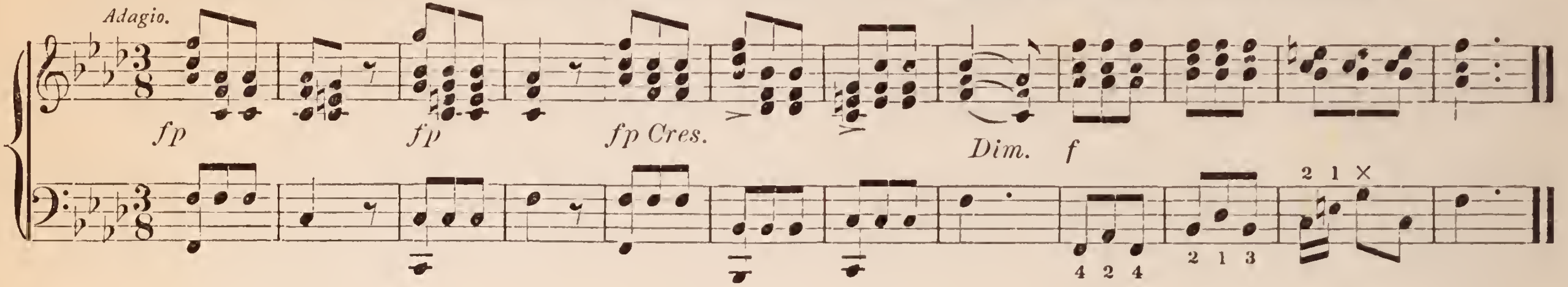

Con Espressione.
D. C. 1. 'Neath the wil - low she is sleep - ing, And the flow-ers bloom the new mound o'er, Ad - a - li - da! Ad - a -
2. 'Neath the wil - low she is sleep - ing. And my wea - ry heart is lone and sad, Ad - a - li - da! Ad - a -
3. 'Neath the wil - low she is sleep - ing, But I'll wake my life-work to ful - fil, Ad - a - li - da! Ad - a -
Fine.
li - da! We shall see thy form on earth no more. Oh! her voice made sweet - est mu - sic, As its
li - da! What is left on earth to make me glad? Oh! her foot - steps in my path - way, Made the
li - da! Can thy spir-it guard and guide me still? Is thy home now with the an - gels, Are they
ad lib. D. C. to first verse.
mel-low cadence rose and fell; And her eye beamed joy and bright-ness, On the faithful heart she loved so well. Ah......
darkest windings gleam with light; And her pure love with me ev - er Gave new strength to keep more near the right. Ah......
far a - way from us, or near? Do they help us in our strug - gles With the e - vils that be - set us here? Ah......

---

* These triplets will hardly be sung in exact time because of the difficulty of making a group of three go with a group of two. They may be made something like the corresponding groups in the prelude.

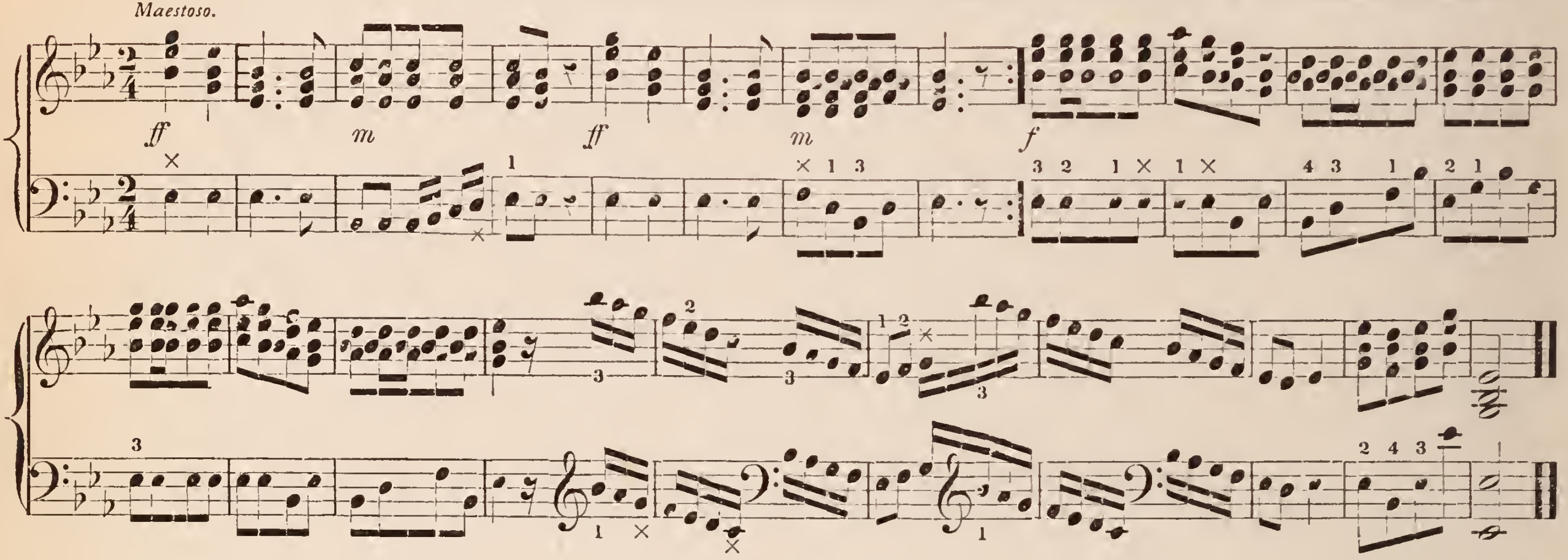
No. 360. Inversions of Tonic, Dominant and Subdominant Chords in F Minor.

Observe that this is very slow. Give expression as marked, especially the *fp* which has the effect of *fz* with *p* following it.

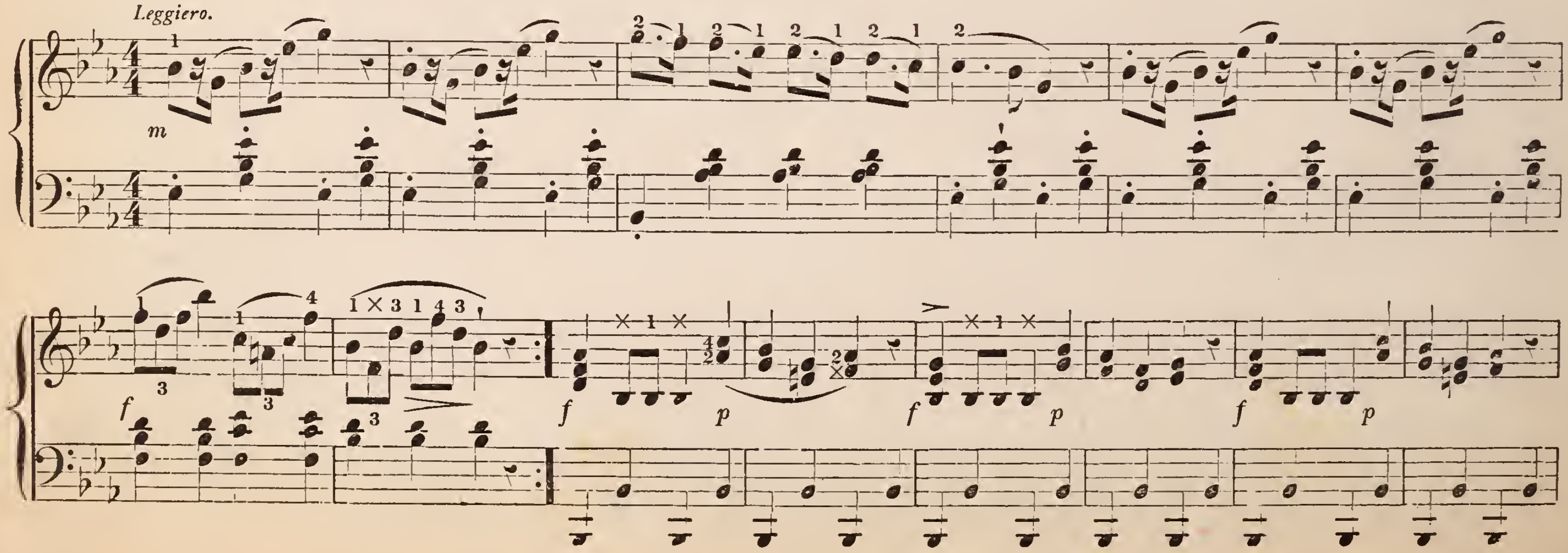


No. 361. Inversions of Tonic, Dominant and Subdominant Chords in E♭ Major.

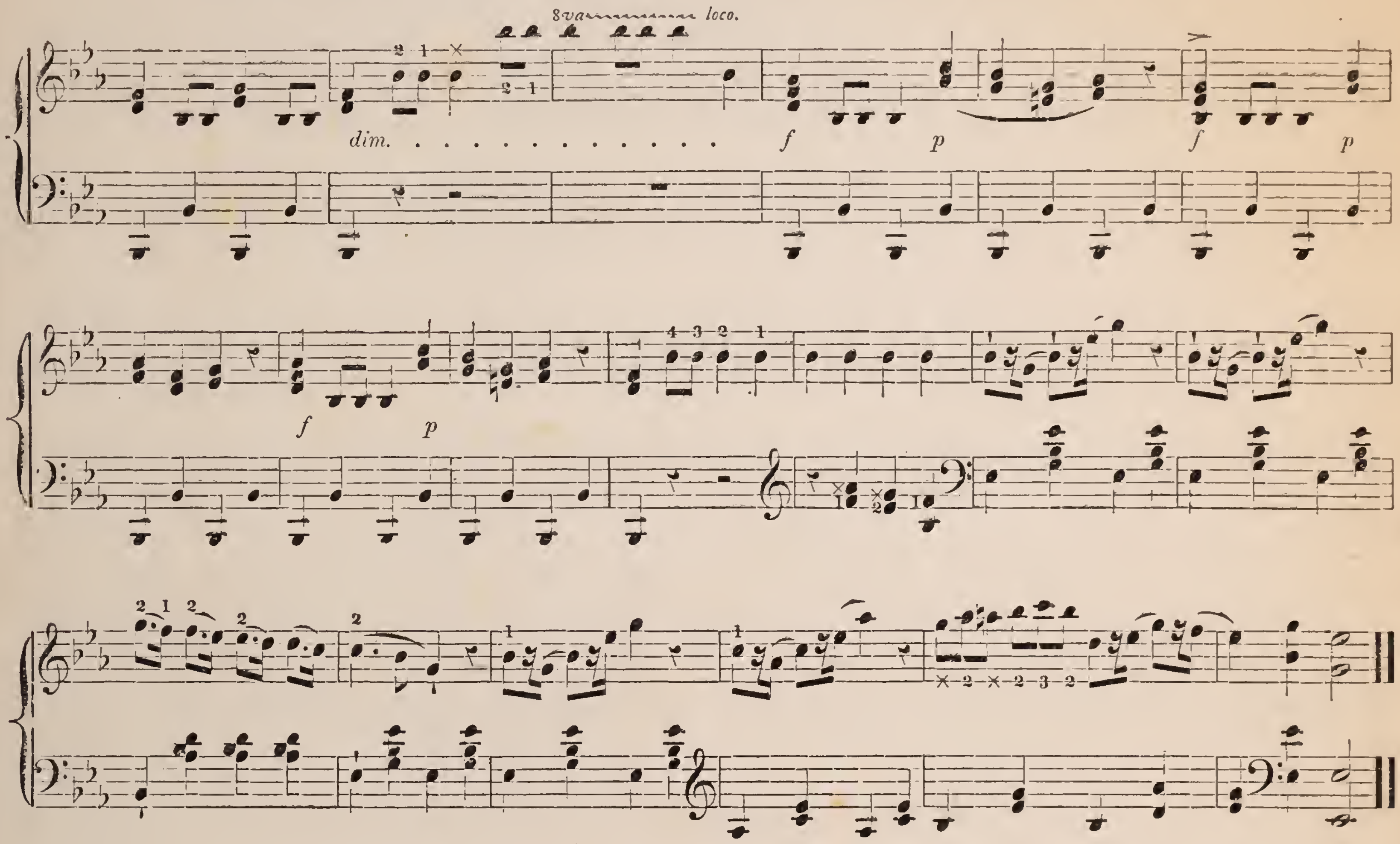
Do not take the time too fast. Remember that maestoso includes a rather marcato style of performance in the fortissimo passages.



No. 362. THE SWALLOWS' FLIGHT OVER THE CAMP.

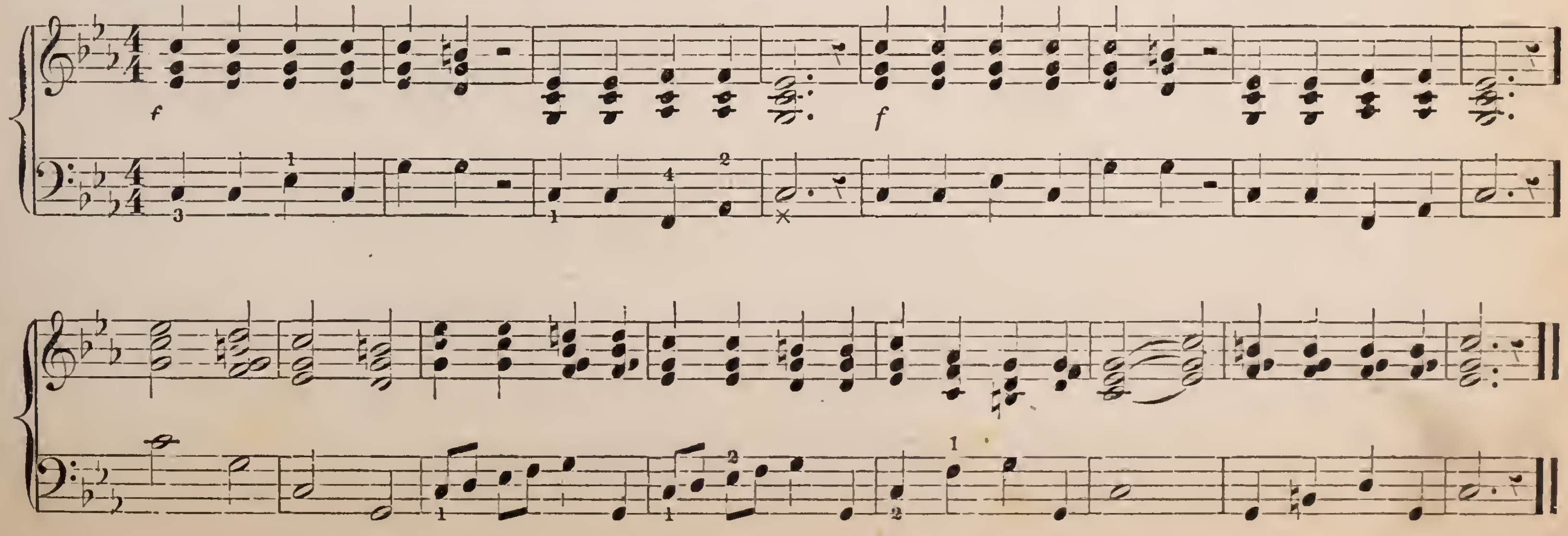


THE SWALLOWS' FLIGHT OVER THE CAMP.—Concluded.



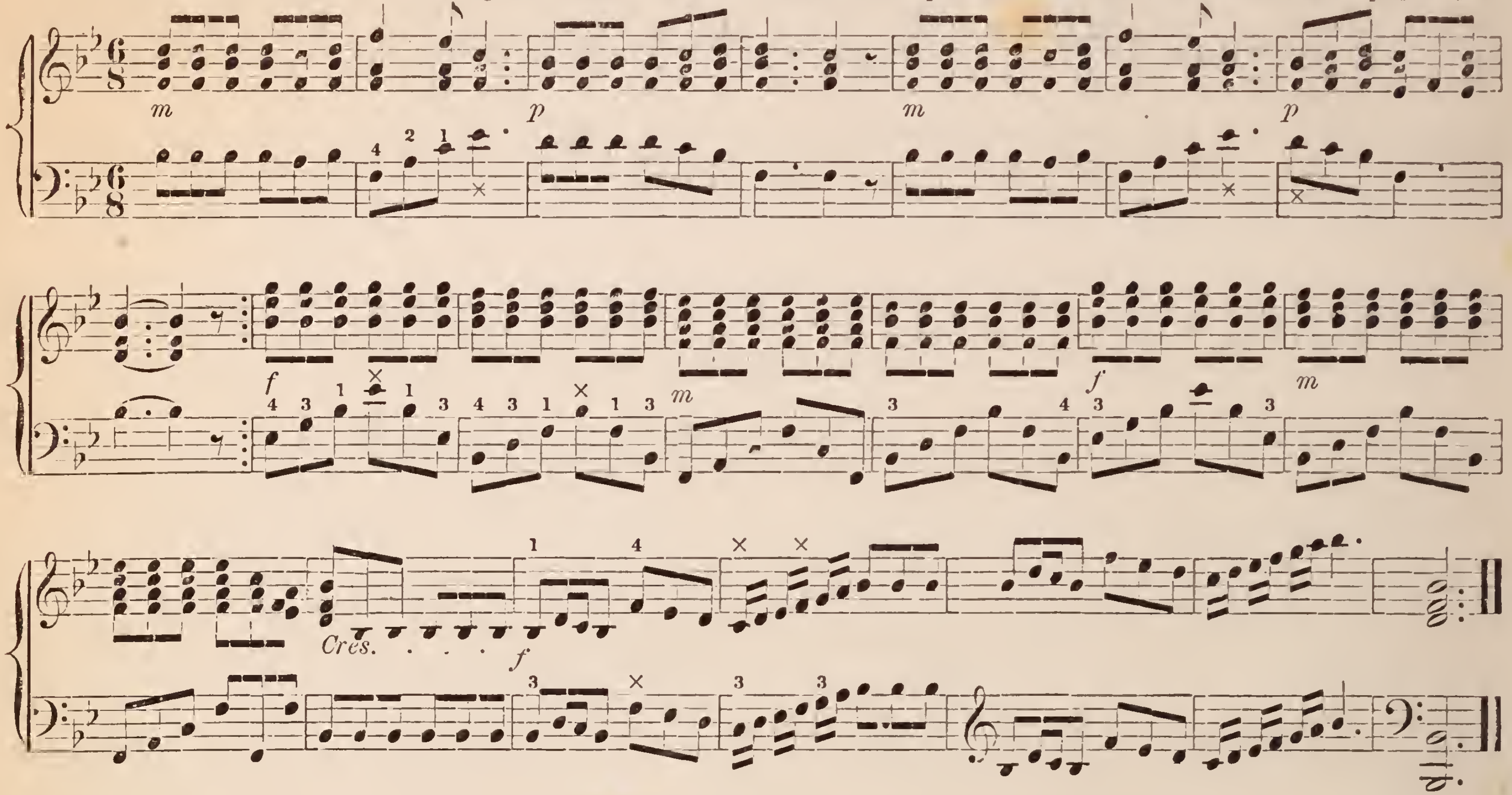
No. 363. Inversions of Tonic, Dominant and Subdominant Chords in C Minor.

Apply syllables as if the tones were in E♭ major. Sing the second part. Try also the third—and the base.



No. 364. Inversions of Tonic, Dominant and Subdominant Chords in B♭ Major.

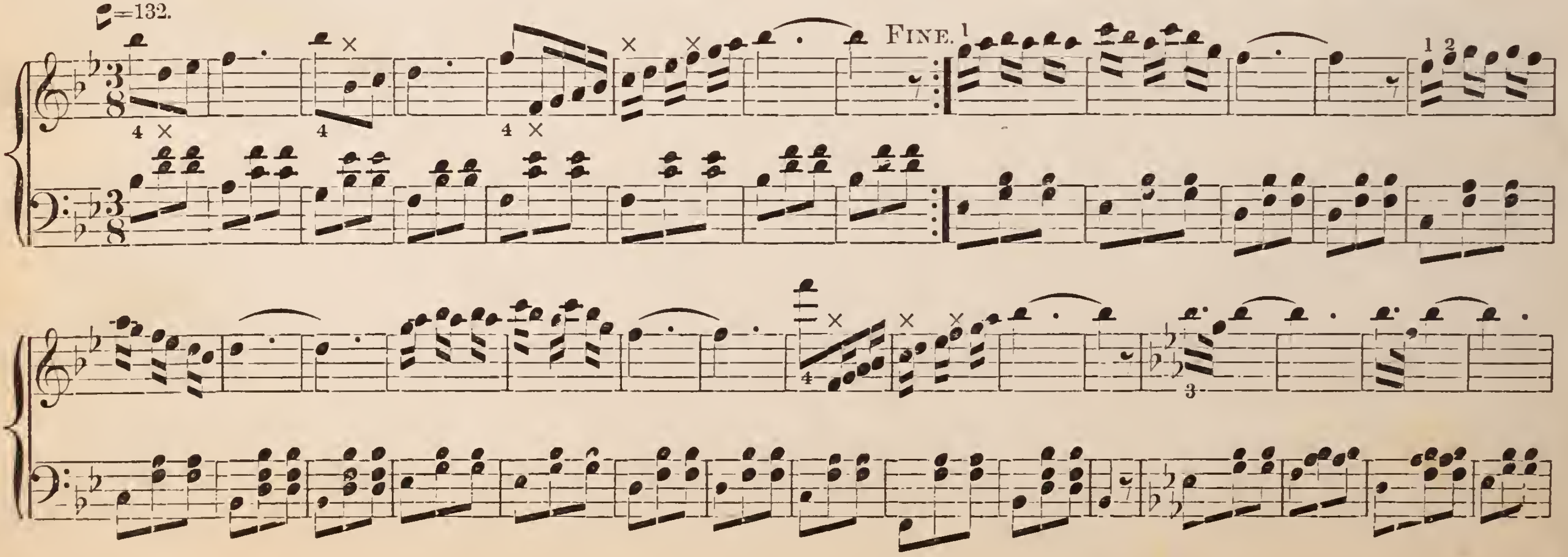
In passing from the sixth to the seventh measure, let the thumb of the right hand slide from the black to the white key without being raised. Remember that *andantino* includes a graceful effect. The second section of this piece is a little bolder, still it should all be played *legato.*



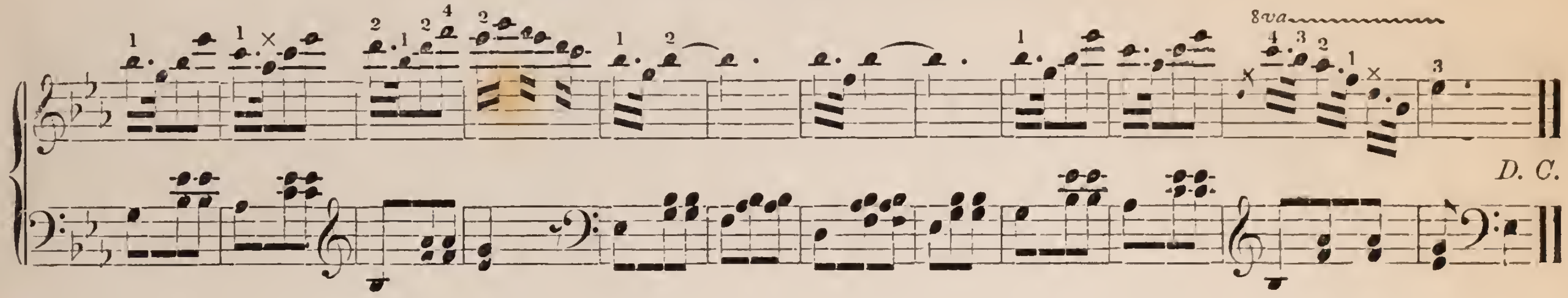
No. 365. THE BUTTERFLY AMONG THE FLOWERS.

Thirty-Second Notes.

You see that instead of modulating by the sharp fourth in this lesson, we go back to the key of E flat for one change, and to save the trouble of writing so many accidentals, the signature of this key is used. Although the time is as here indicated by the metronome mark, the piece may be a *little* faster if it can be played with ease and elegance. Supply the marks of expression according to your own taste.

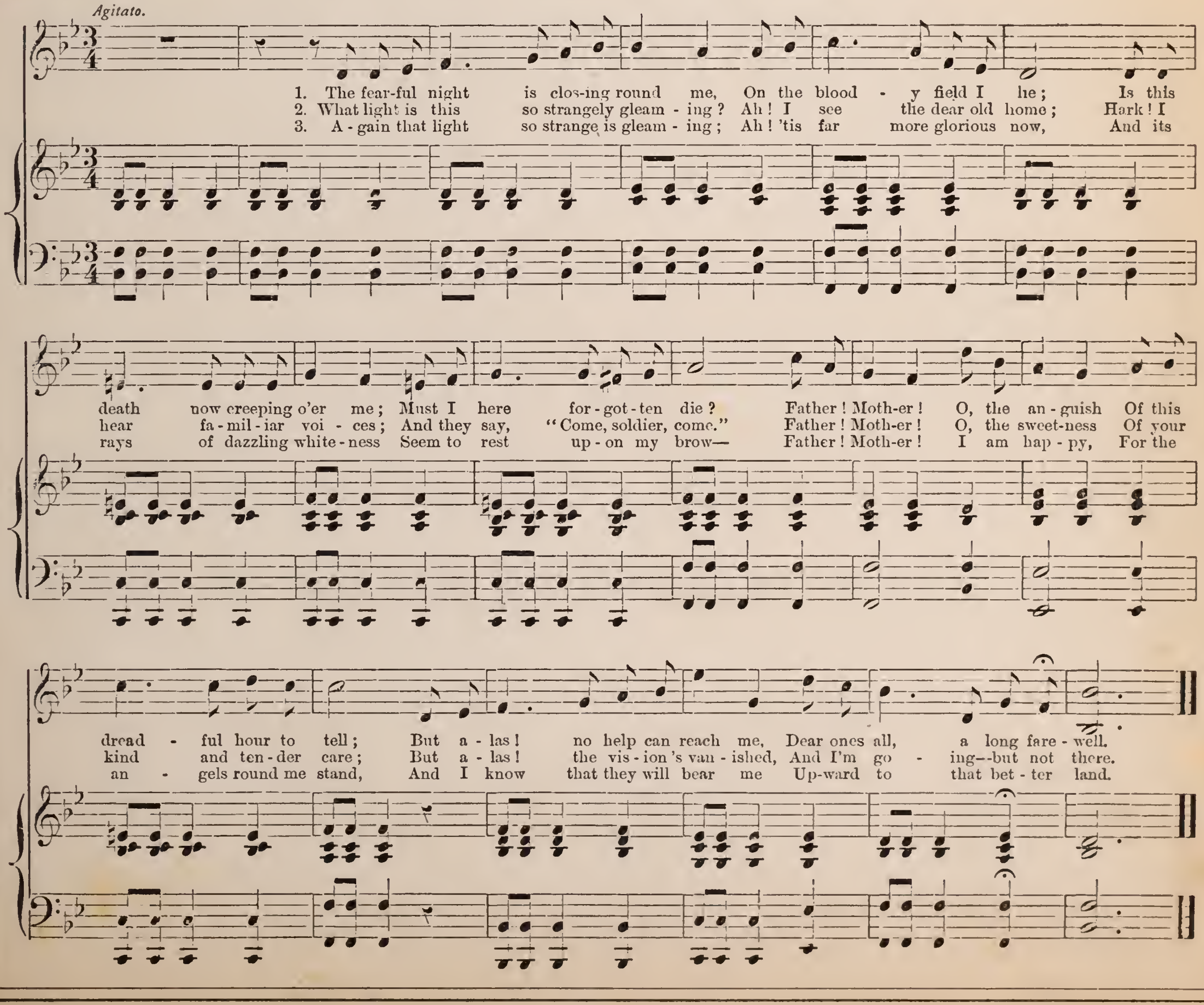


THE BUTTERFLY.—Concluded.

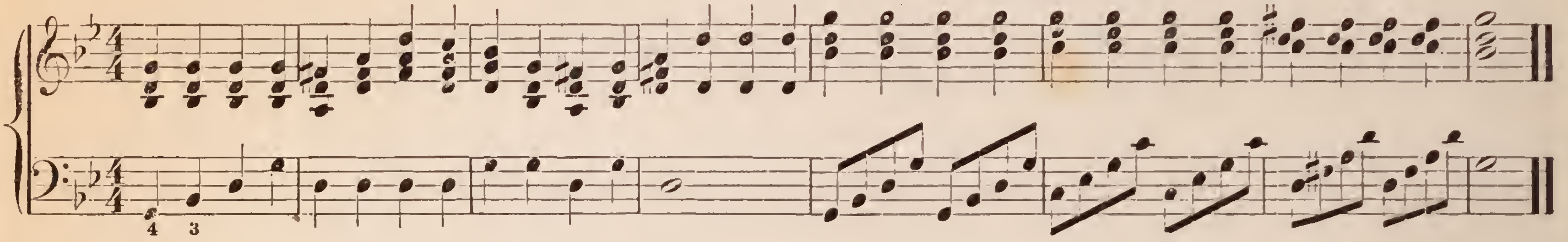


No. 366.

THE DYING SOLDIER. (Anguish and Joy.)

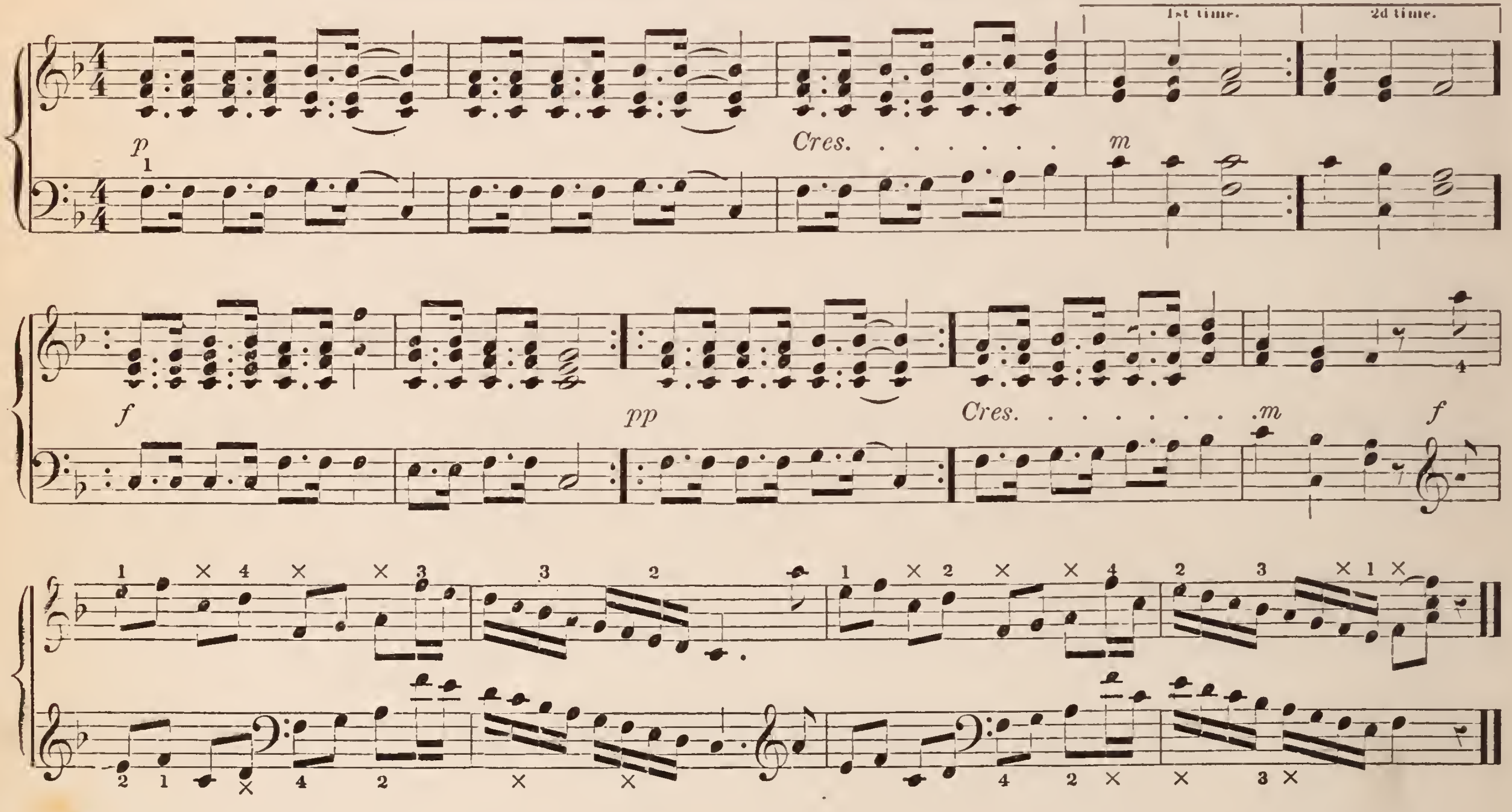

Agitato.
1. The fear-ful night is clos-ing round me, On the blood - y field I lie; Is this
2. What light is this so strangely gleam - ing? Ah! I see the dear old home; Hark! I
3. A - gain that light so strange is gleam - ing; Ah! 'tis far more glorious now, And its
death now creeping o'er me; Must I here for-got-ten die? Father! Moth-er! O, the an-guish Of this
hear fa-mil-iar voi - ces; And they say, "Come, soldier, come." Father! Moth-er! O, the sweet-ness Of your
rays of dazzling white-ness Seem to rest up-on my brow— Father! Moth-er! I am hap-py, For the
dread - ful hour to tell; But a - las! no help can reach me, Dear ones all, a long fare - well.
kind and ten-der care; But a - las! the vis-ion's van-ished, And I'm go - ing—but not there.
an - gels round me stand, And I know that they will bear me Up-ward to that bet-ter land.

No. 367. Inversions of Tonic, Dominant and Subdominant Chords in G Minor.



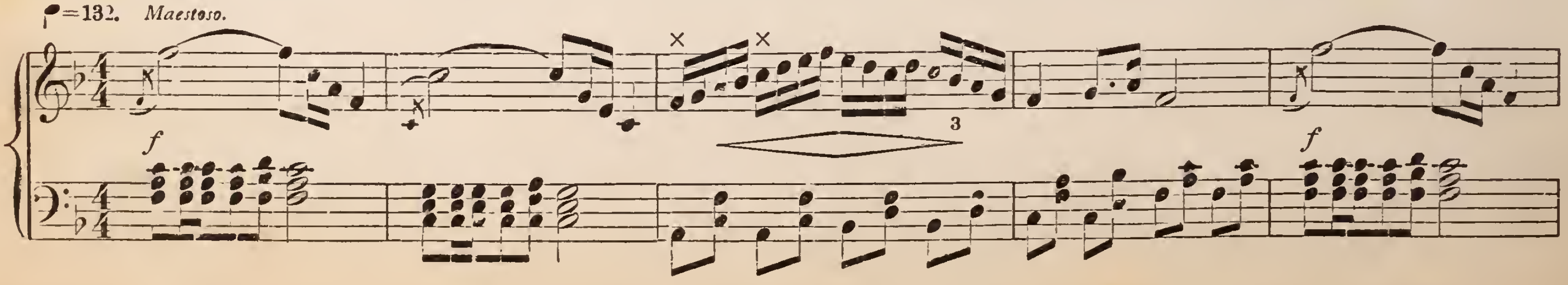
No. 368. Inversions of Tonic, Dominant and Subdominant Chords in F Major.

Name chords and inversions as before. Think of the harmony as you play. Adhere to right positions and movements.

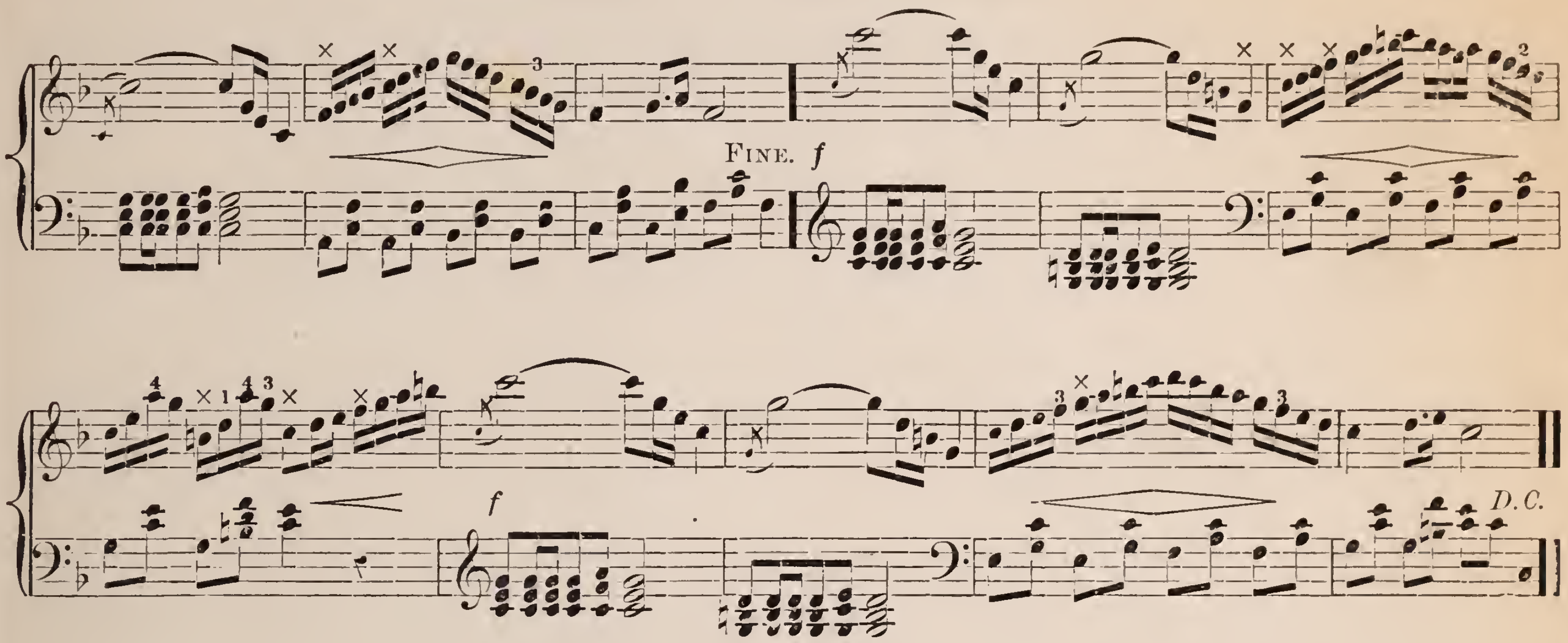


No. 369. PROUDLY FLOATS THE BANNER.

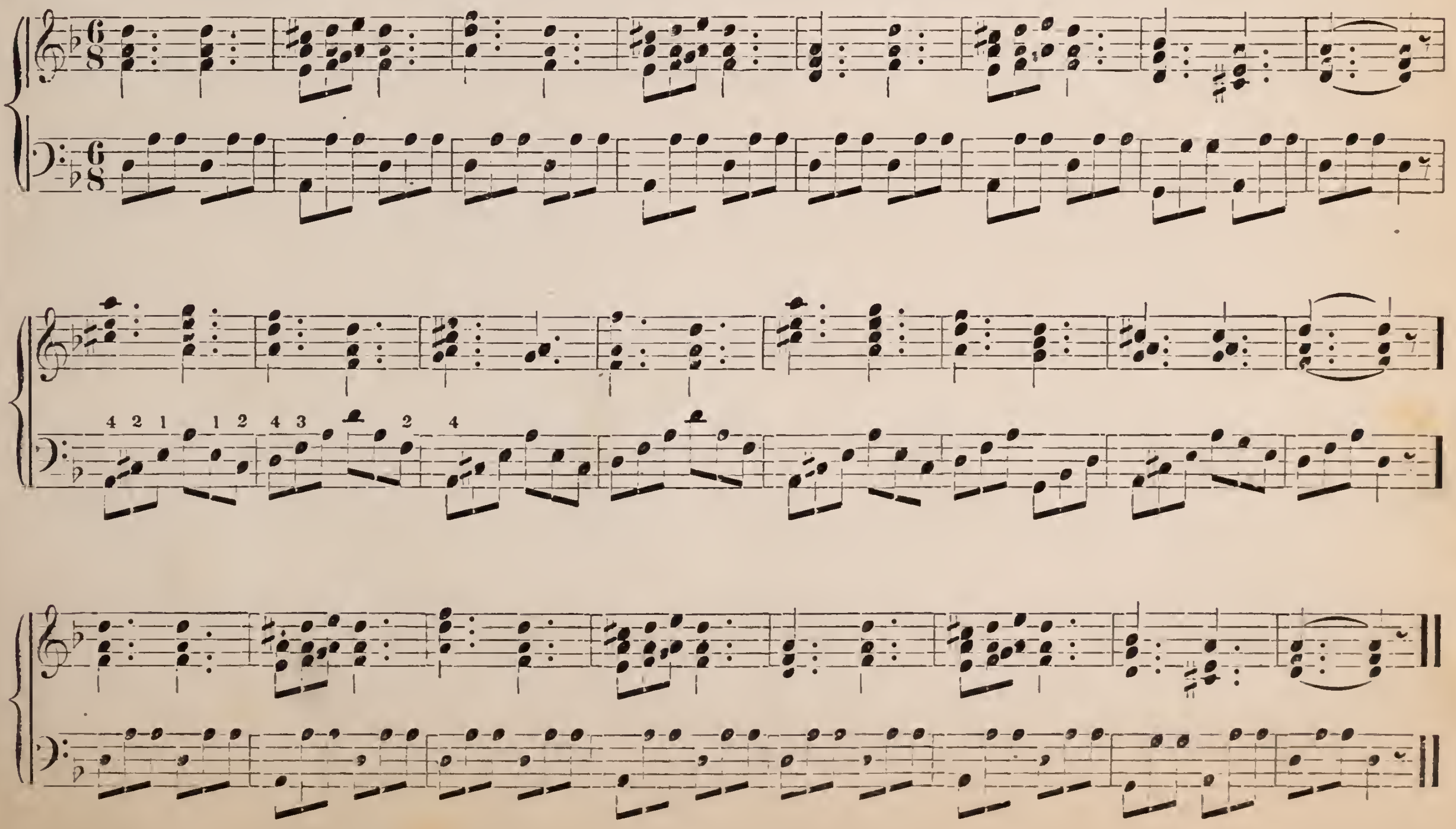
Name the chords and the inversions. Think of the harmony while you play. Give the right expression, and learn perfectly.



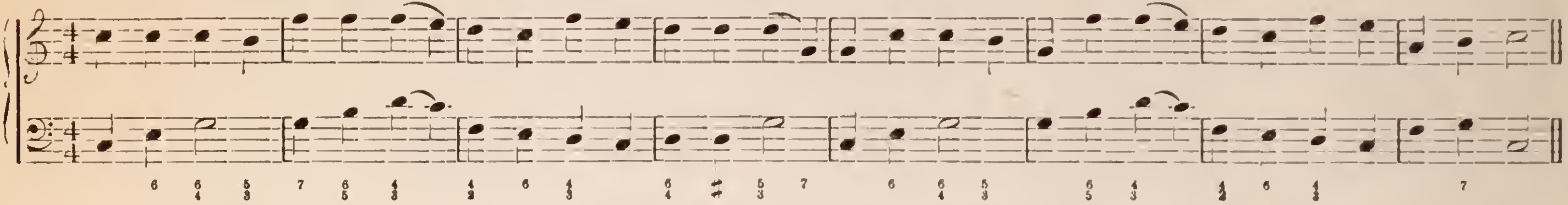
PROUDLY FLOATS.—Concluded.



No. 370. Inversions of Tonic, Dominant and Subdominant Chords in D Minor.



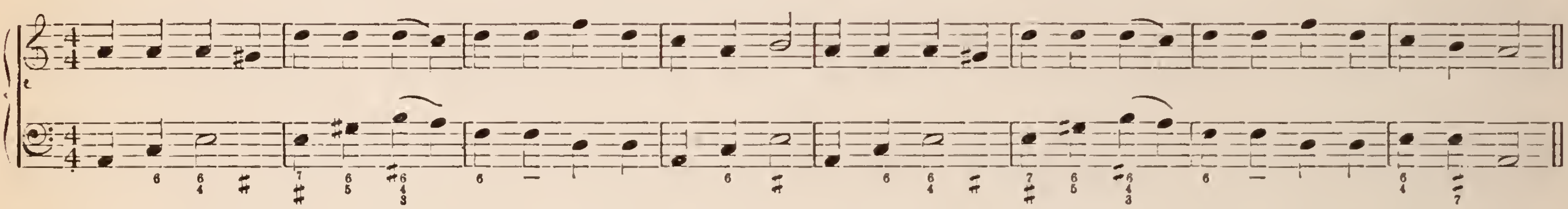
371. You will remember that the 6 indicates the first inversion, and $\substack{6\\4}$ the second inversion of the common chord; also, that $\substack{6\\5}$ indicates the first, $\substack{4\\3}$ the second, and $\substack{4\\2}$ the third inversions of the chord of the seventh. You will also keep in mind that $\substack{5\\3}$ or the absence of figures indicate the common chord direct; also, that a sharp, flat, or natural alone, or over or under a figure, always refers to the third. In naming these chords, describe them quite fully, as, tonic common chord direct, tonic common chord first inversion, &c. When you come to the chord of D in the fourth measure, say "dominant in G common chord;" the next will be tonic in G, but the next being a chord of the seventh, will of course be a dominant chord, and by it you return to the key of C.



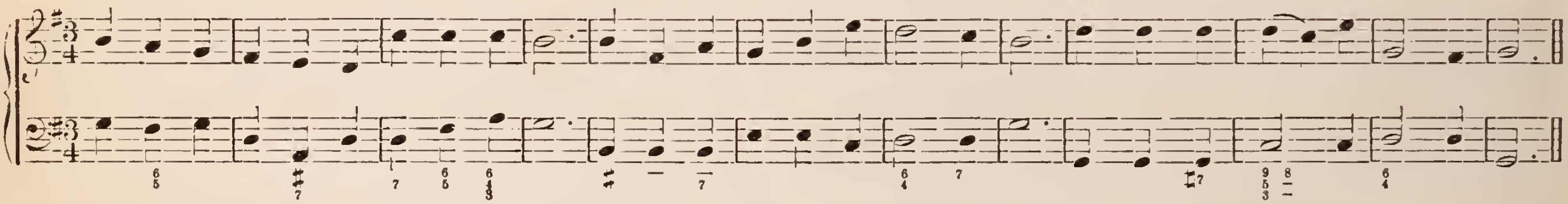
No. 372. Before reminding you of what is told you about $\substack{\sharp 6\\4\\3}$ it will be well to give a tabular view of the full figuring of these chords, together with their abbreviations.

Common chord direct full figuring $\substack{8\\5\\3}$, abbreviation, either figure, or no figures.	Chord of the seventh first inversion $\substack{6\\5\\3}$, abbreviation $\substack{6\\5}$.
Common chord first inversion $\substack{8\\6\\3}$, abbreviation 6.	Chord of the seventh second inversion $\substack{6\\4\\3}$, abbreviation $\substack{4\\3}$.
Common chord second inversion $\substack{8\\6\\4}$, abbreviation $\substack{6\\4}$.	Chord of the seventh third inversion $\substack{6\\4\\2}$, abbreviation $\substack{4\\2}$.
Chord of the seventh direct $\substack{7\\5\\3}$, abbreviation 7.	Chord of the ninth direct $\substack{9\\7\\5\\3}$, abbreviation $\substack{9\\7}$.

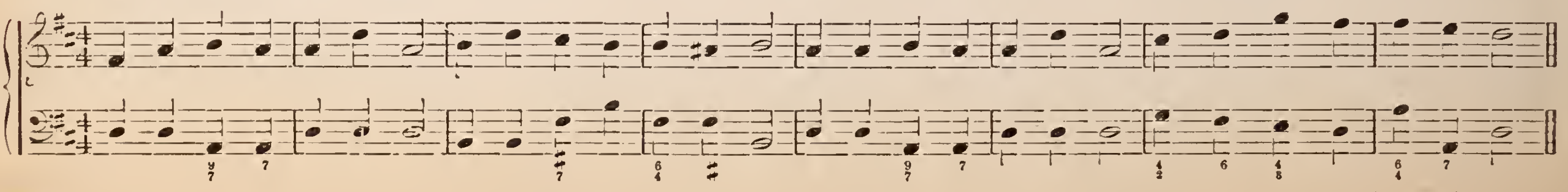
Now if each base note were fully figured, you could play just as correctly by reckoning the intervals from the base note according to the figures—for example where $\substack{8\\5\\3}$, is written, a third, fifth and eighth will give you the common chord direct; so when $\substack{8\\6\\3}$ is written, a sixth, third and eighth will give you the first inversion of the common chord, but, remember that in this way of finding out chords you reckon from the *written base note*, which you know is not always one, as we have been regarding the chords. If therefore you reckon this $\substack{\sharp 6\\4\\3}$ from the base note you will find you have the second inversion of the chord of the seventh of E, the sharp sixth from the base note being the major third in the dominant seventh chord of this key. It may be well, also, to remind you that chords are often named from their figuring. The first inversion of the common chord being called the chord of the sixth, the second inversion the chord of six four, &c.



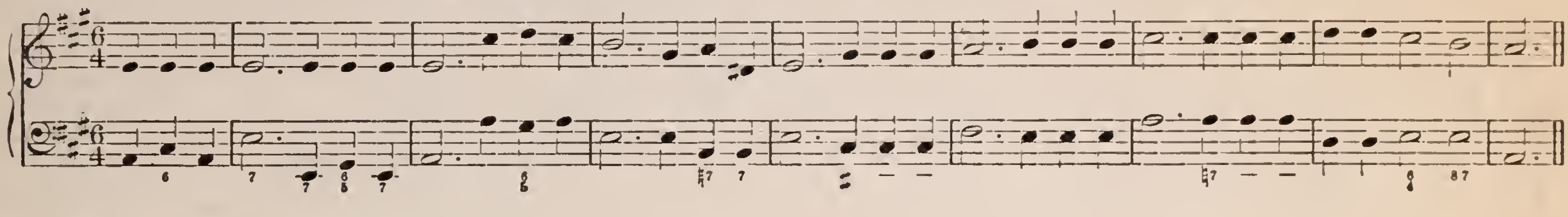
No. 373. Notice that the second chord in the second measure is dominant in the key of D major, and that the chords in the fifth measure are dominant chords in E minor—when you name these latter say "dominant in the relative minor." Can you tell at what chord you are fairly back into G major? The natural before the seventh indicates the dominant seventh in C, and so you go out of the key again. What would a seventh from G be in this key? Would F sharp in the chord of the seventh of G be pleasant? You see then why the natural is placed before the seven here. You will probably have no difficulty in discovering that the next chord is a suspension of the common chord of C, being indicated by $\substack{9\\5\\3}$ and followed by $\substack{8\\5\\3}$.



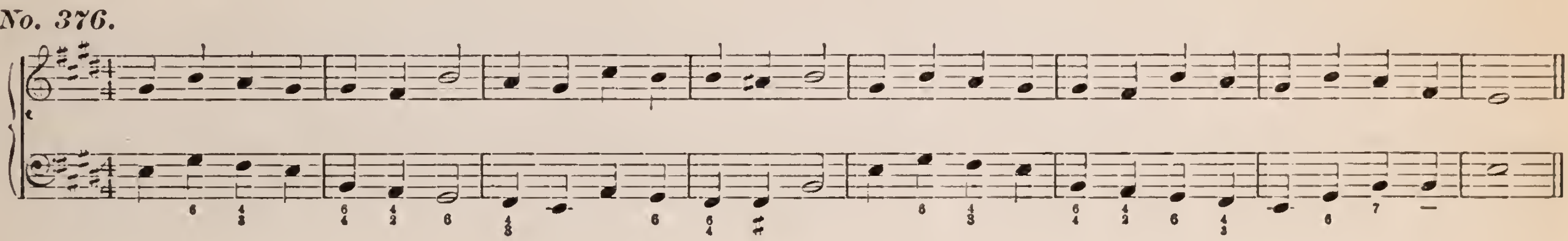
No. 374. Remember that the chord of the ninth is formed by adding a ninth to the chord of the seventh, meaning of course, a ninth from the base note. At the third measure of this brace, say, "tonic in the relative minor," &c. Persist in making yourself thoroughly familiar with all the chords, in all the keys.



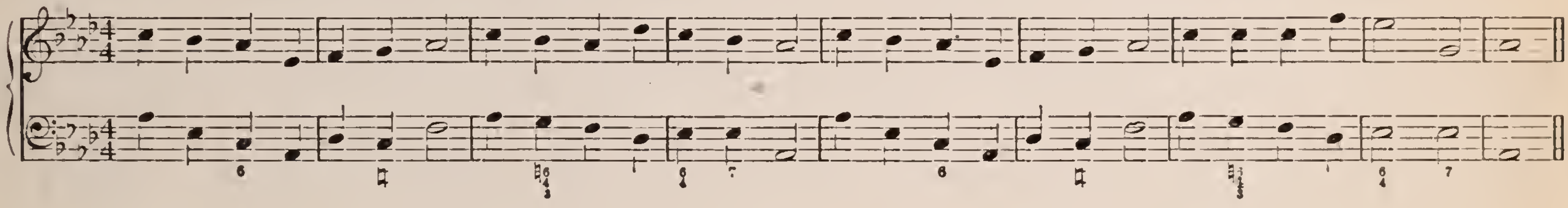
No. 375. Remember that dashes are substitutes for previous figures or accidentals, and that single figures, like the last (87) mean that only one part should move—that the other tones should be held while the 8th and 7th are given.



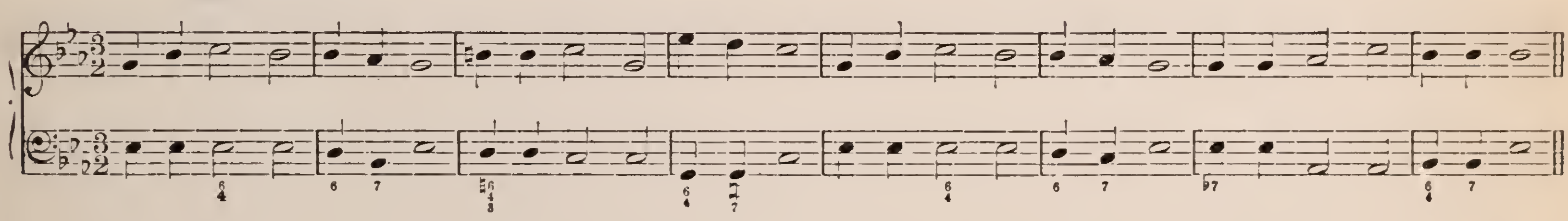
No. 376.



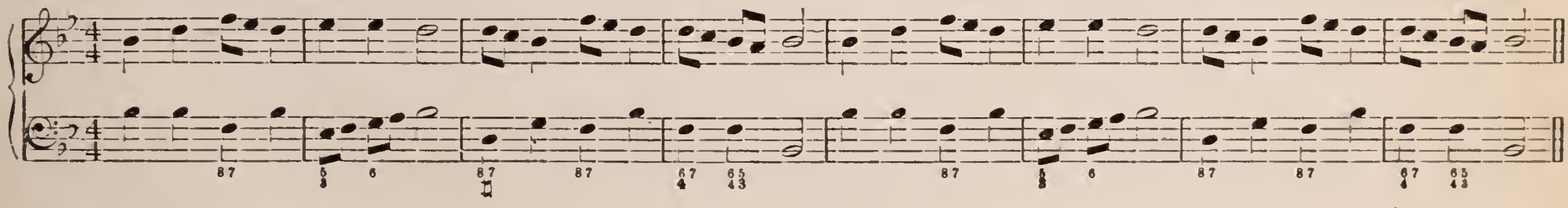
No. 377. What does a natural under the base note signify? What does a natural before the 6 signify? What chord is $\frac{6}{4}{}_{3}$ the full figuring of? You perceive that the change from the major to the minor, and *vice versa* in the same lesson, is easily made.



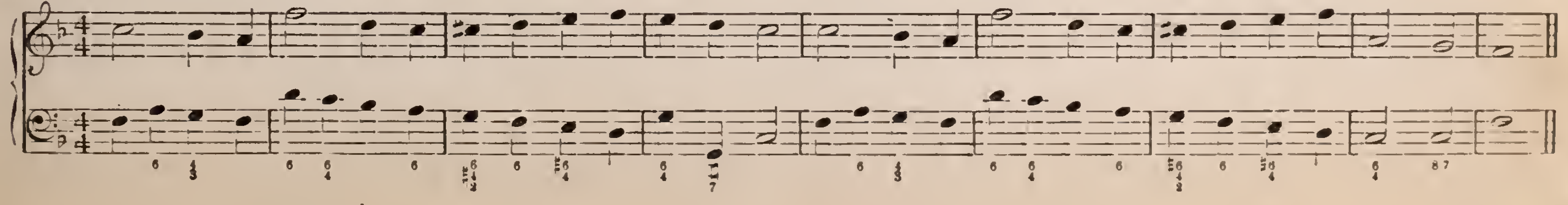
No. 378. What tone is a seventh from E flat according to this signature? What tones are necessary to make the chord of the seventh of E flat (the dominant seventh in the key of A flat)? You perceive by this why the flat is placed before the 7 here in the last measure but one.



No. 379. You observe that when a base note is not figured, and yet cannot be the base of the common chord, it must be a passing note.

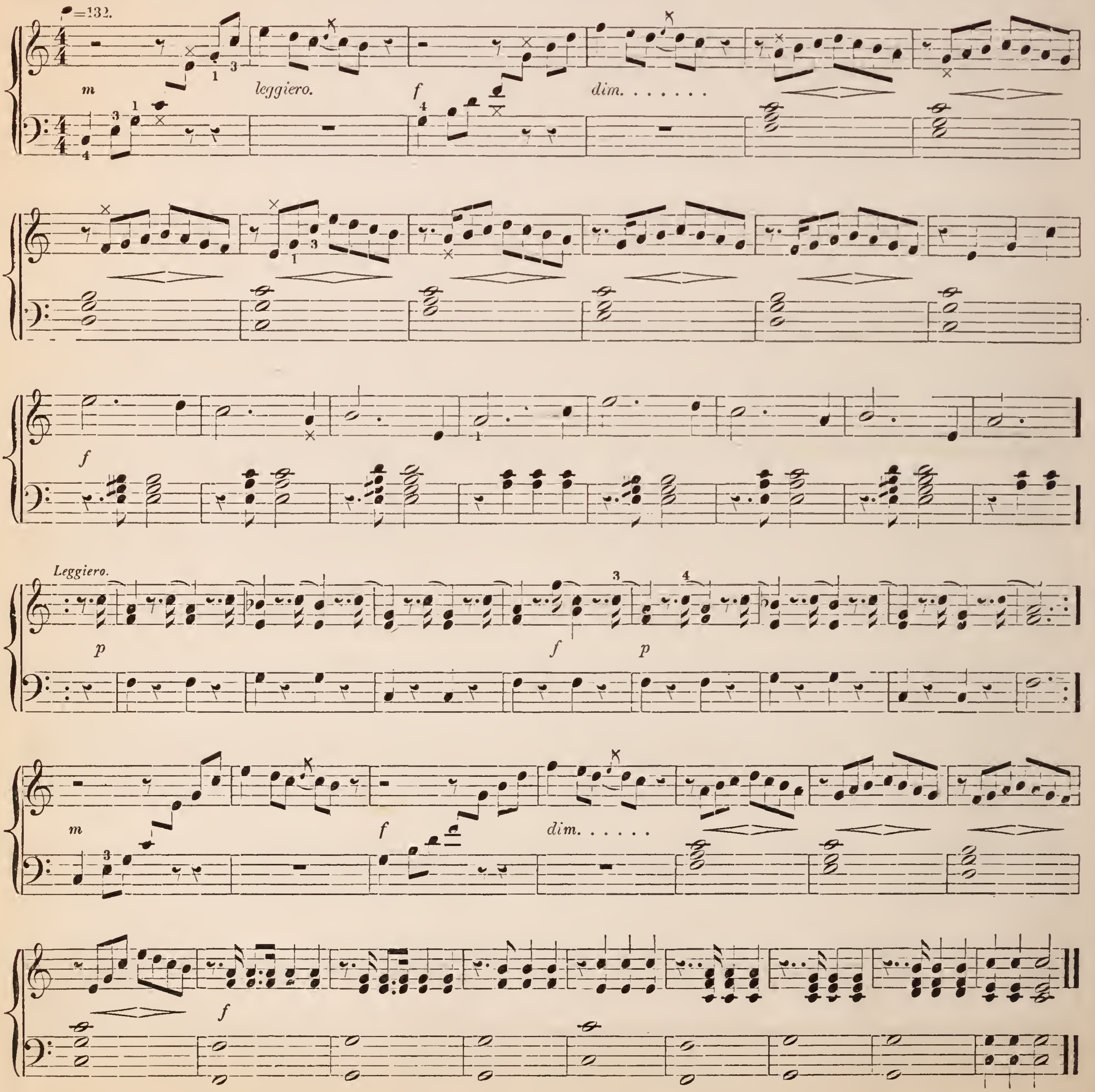


No. 380.



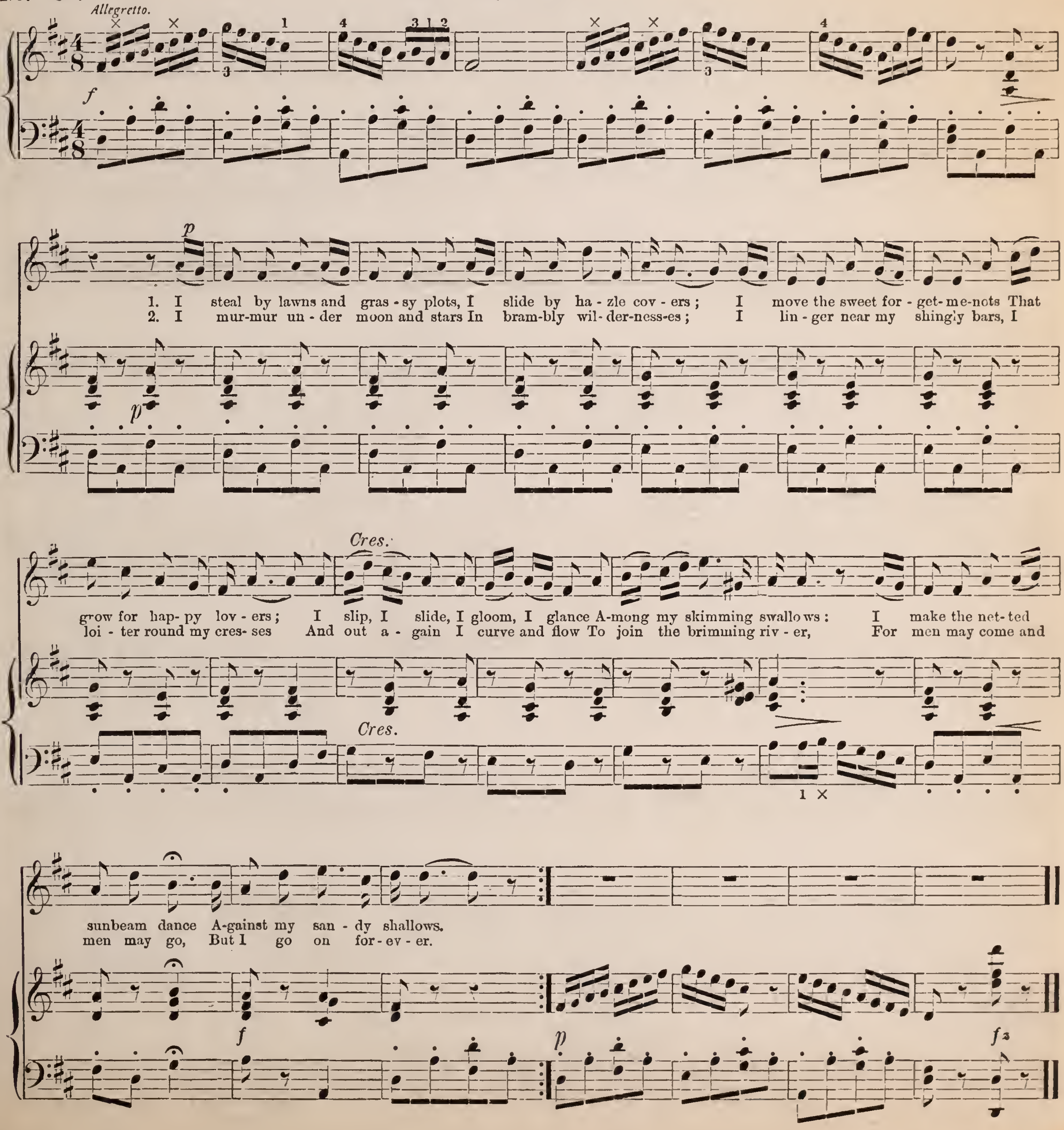
No. 381. ÉTUDES PROGRESSIVES. (The Woodland Ramble.)

Name the chords of which these arpeggios are formed. Also the modulations that take place. Give the *leggiero* and other expression as perfectly as possible.



No. 382.

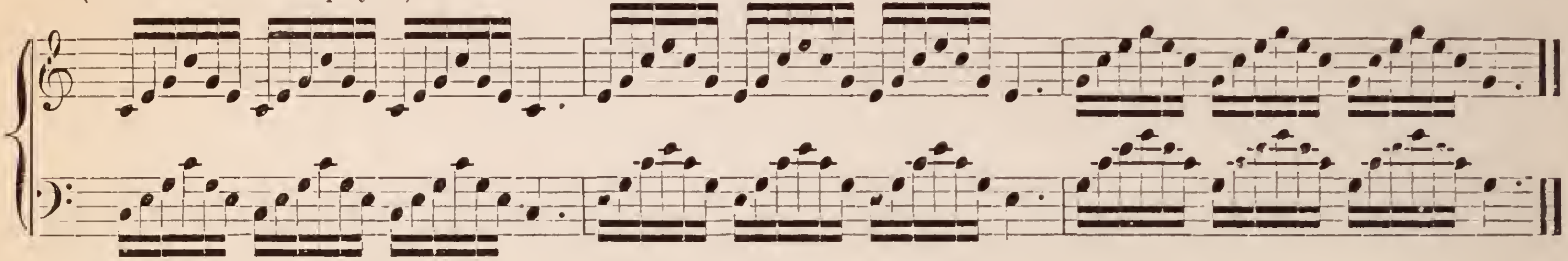
THE BROOK.


Allegretto.
f
p
1. I steal by lawns and gras - sy plots, I slide by ha - zle cov - ers ; I move the sweet for - get- me-nots That
2. I mur-mur un - der moon and stars In bram-bly wil - der-ness-es ; I lin - ger near my shingly bars, I
Cres.
grow for hap- py lov - ers ; I slip, I slide, I gloom, I glance A-mong my skimming swallows : I make the net- ted
loi - ter round my cres- ses And out a - gain I curve and flow To join the brimming riv - er, For men may come and
Cres.
sunbeam dance A-gainst my san - dy shallows.
men may go, But I go on for - ev - er.
f
p
fz

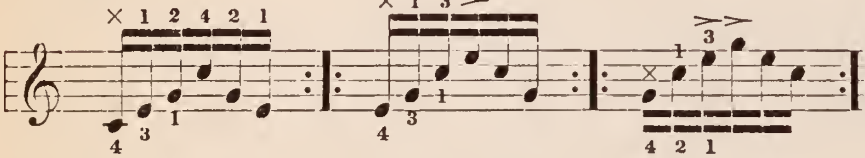
No. 383. Various Arpeggios of the Common Chord.

Play the following lessons according to this model, which is No. 383 printed in full, that is, play with *both hands*, making a part for the left hand an octave below the right,—the fingering for the left hand will be found under the music. Play each measure *three times*, and then a longer tone on the note with which you commenced, to make the rhythmical section complete, and to end well. Make the fingers work as independently of the hand as possible. Accent the first tone of each group.

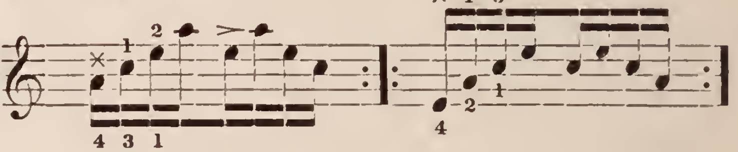
(No. 383 as it is to be played.)

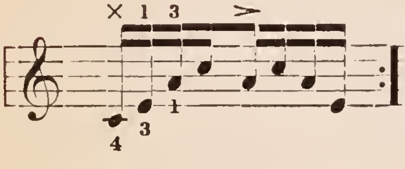


No. 383.

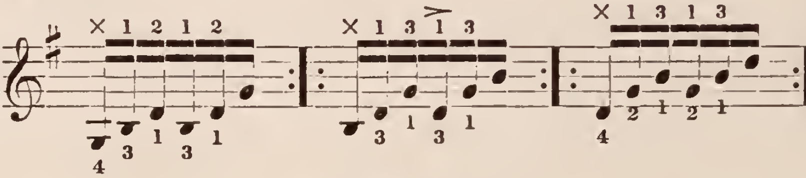


No. 384.

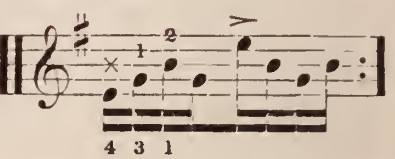


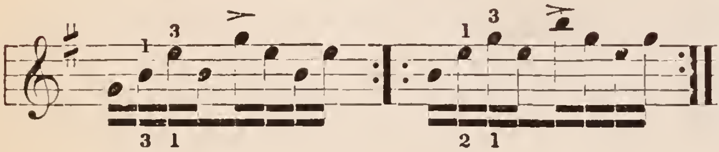


No. 385.

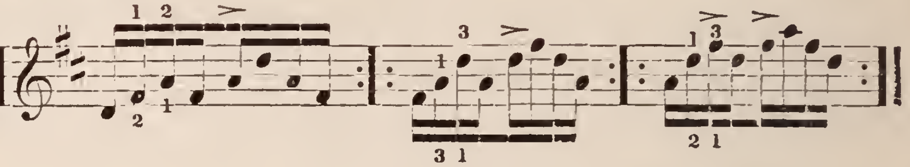


No. 386.

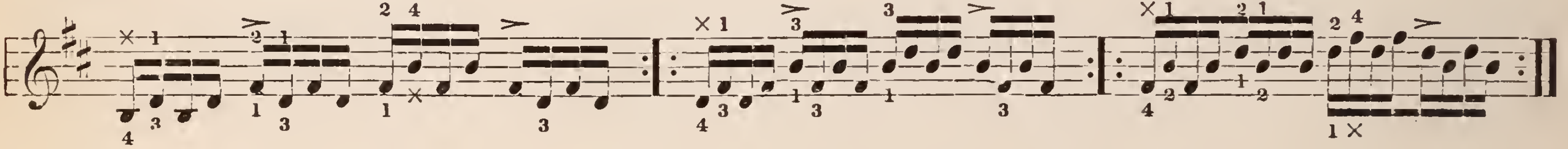




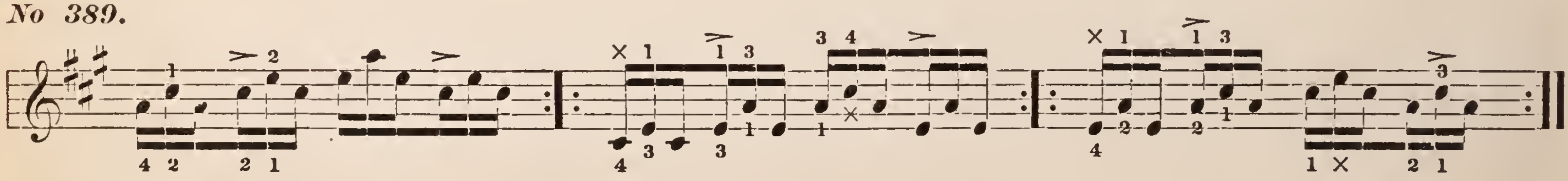
No. 387.



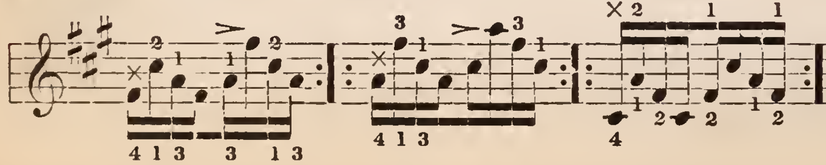
No. 388.



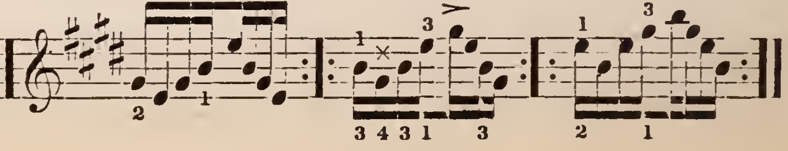
No 389.



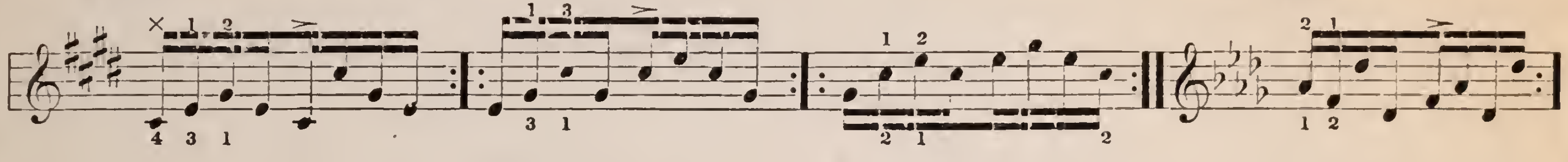
No. 390.



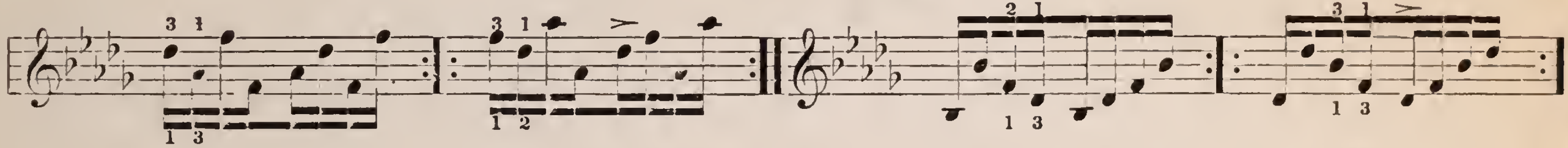
No. 391.



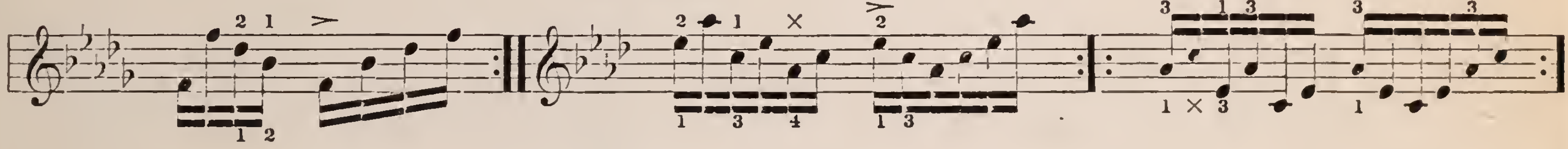
No. 392. *No. 393.*



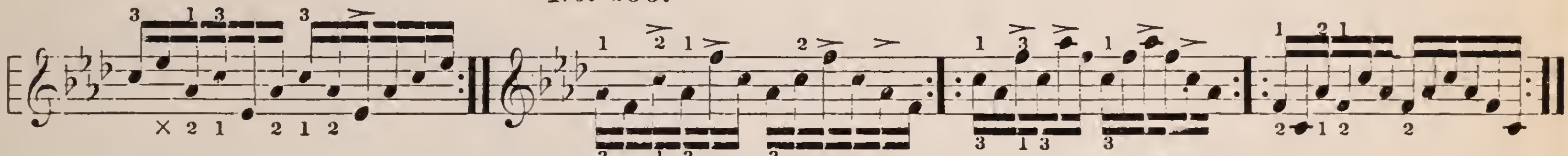
No. 394.



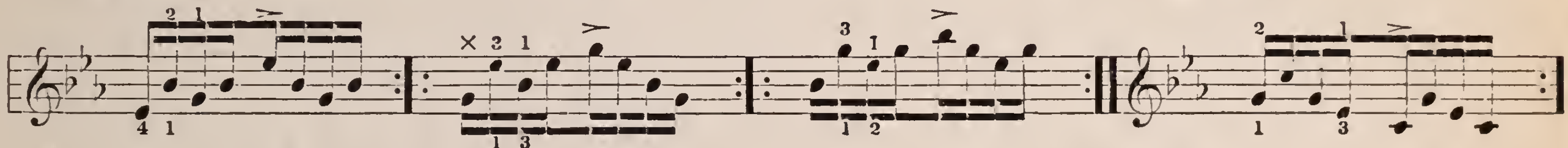
No. 395.



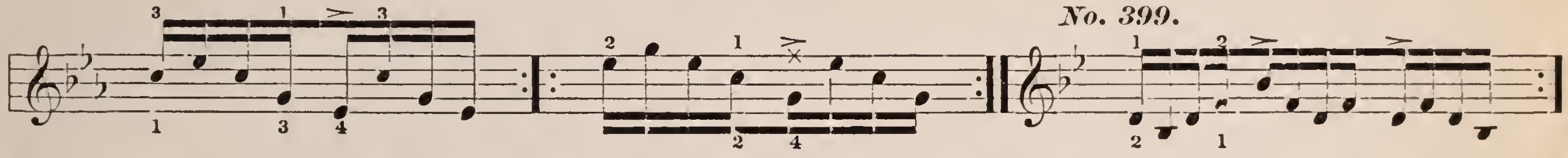
No. 396.



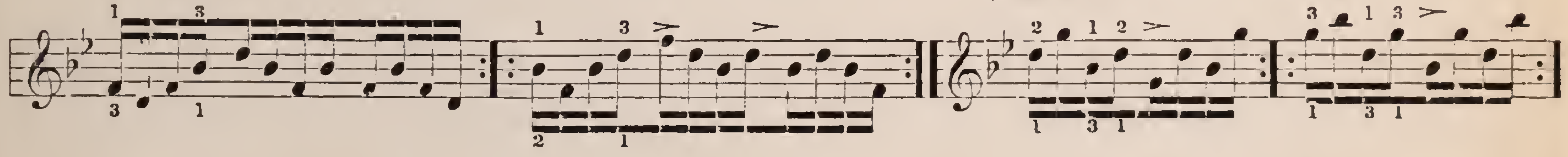
No. 397. *No. 398.*



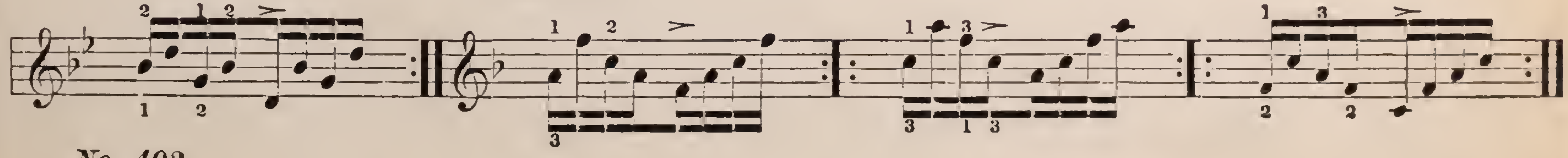
No. 399.



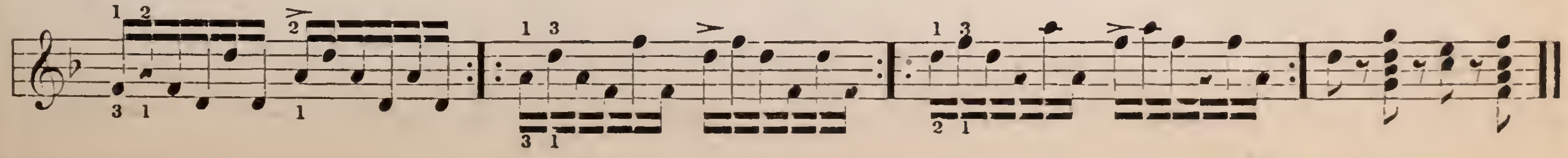
No. 400.



No. 401.

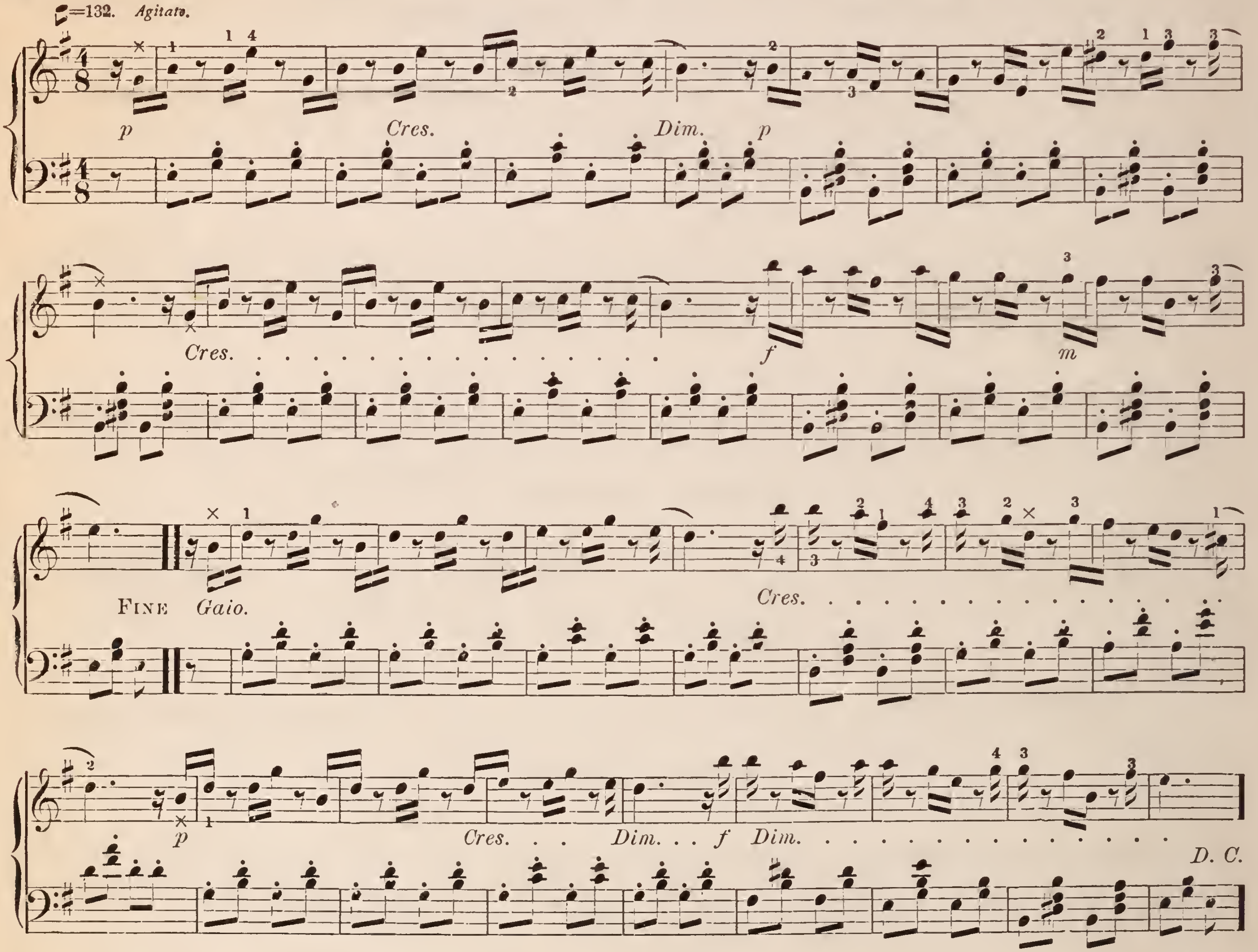


No. 402.

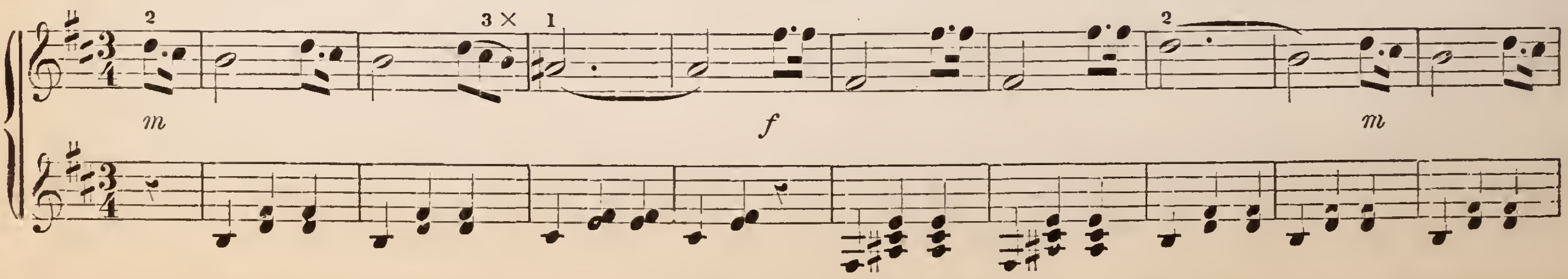


No 403. ÉTUDES PROGRESSIVES.—Sprites of Shadow and Sunshine.

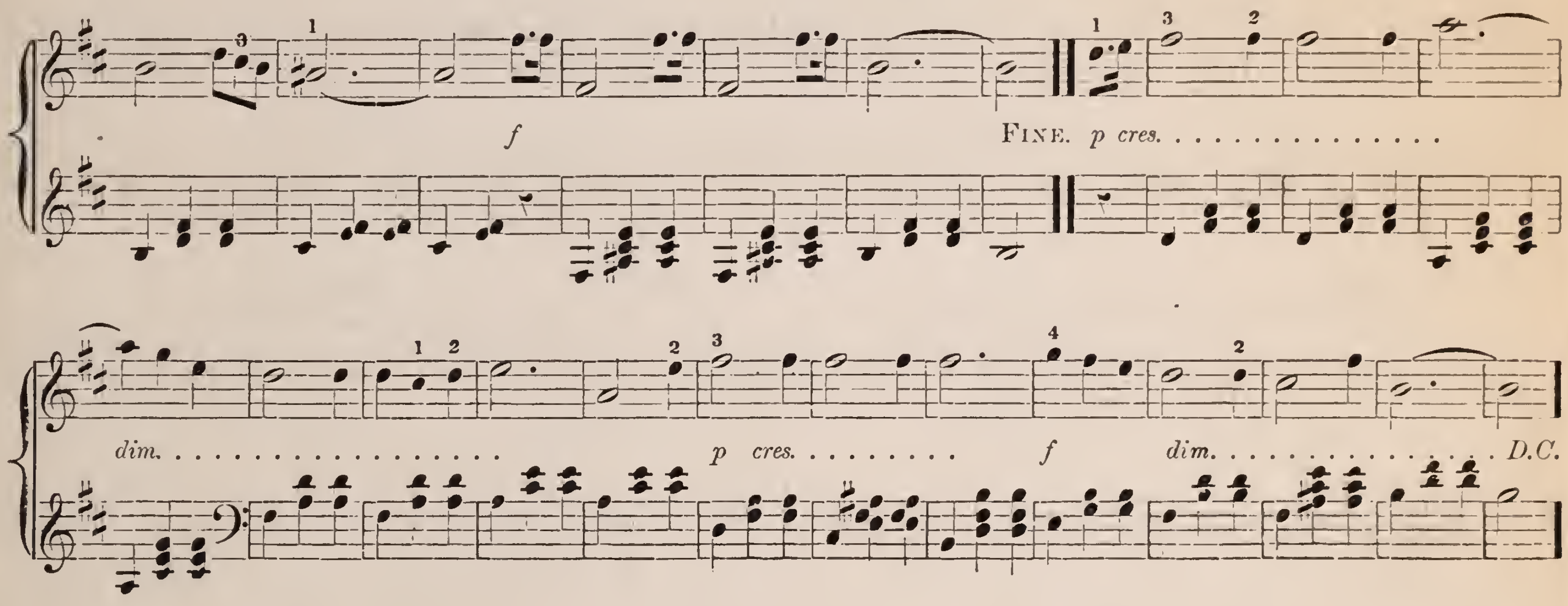
You perceive that the movement which produces an agitated and disturbed effects in the minor is simply gay and lively in the relative major.



No. 404. ÉTUDES PROGRESSIVES.—The Sighing of the Breeze.

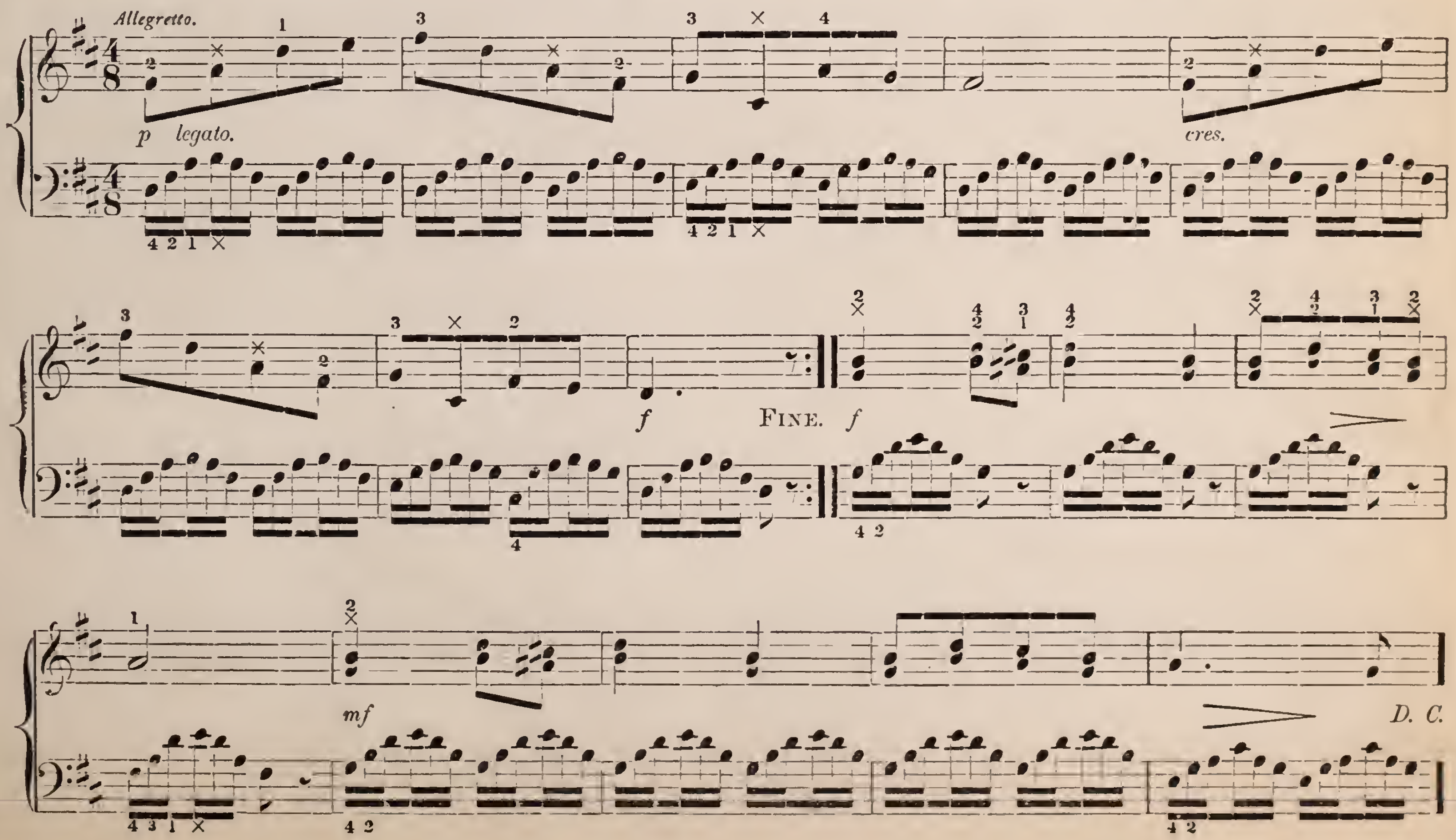


THE SIGHING OF THE BREEZE.—Concluded.

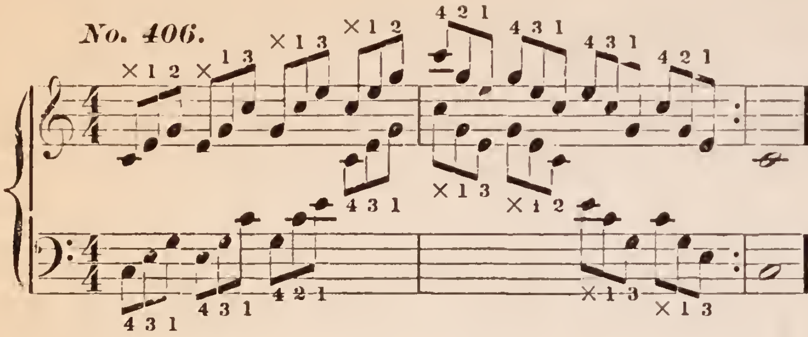


No. 405.

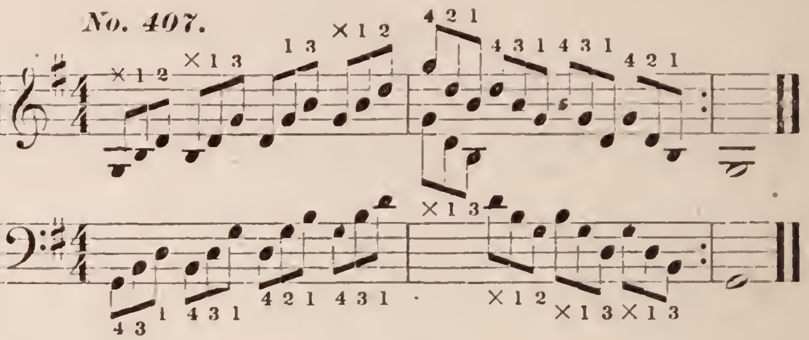
ÉTUDES PROGRESSIVES. (The Spinning Wheel Song.)



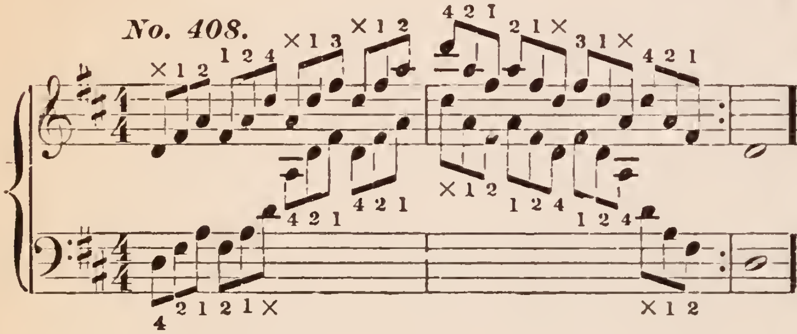
No. 406.



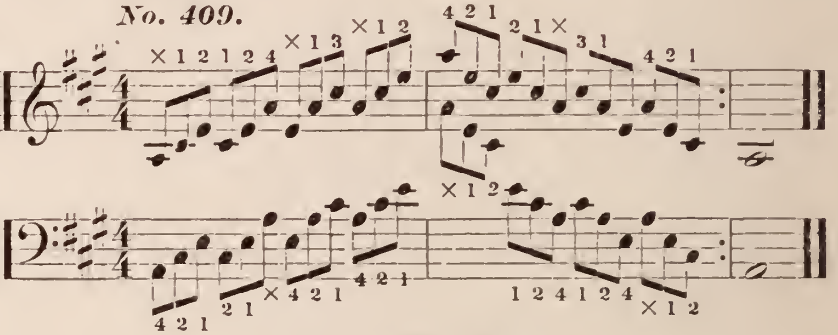
No. 407.



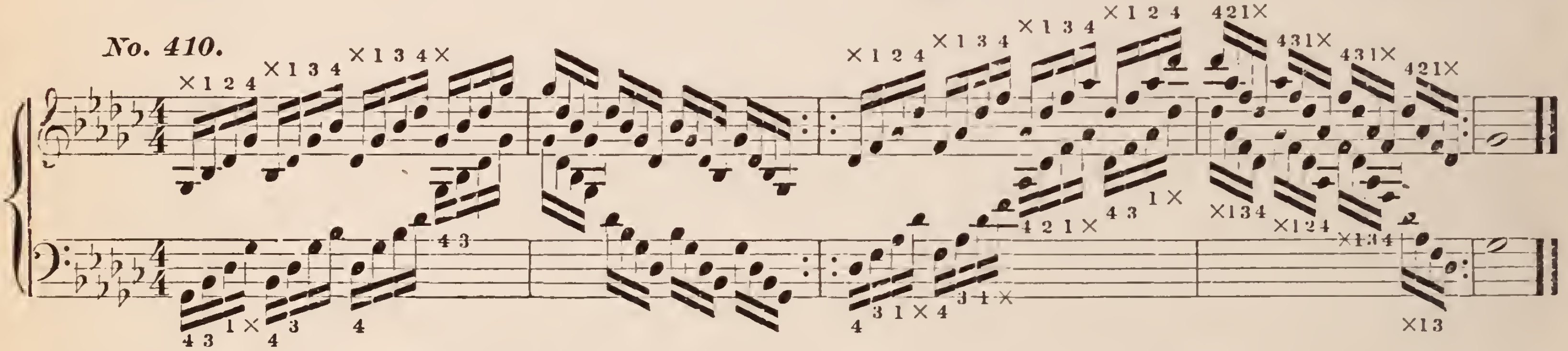
No. 408.



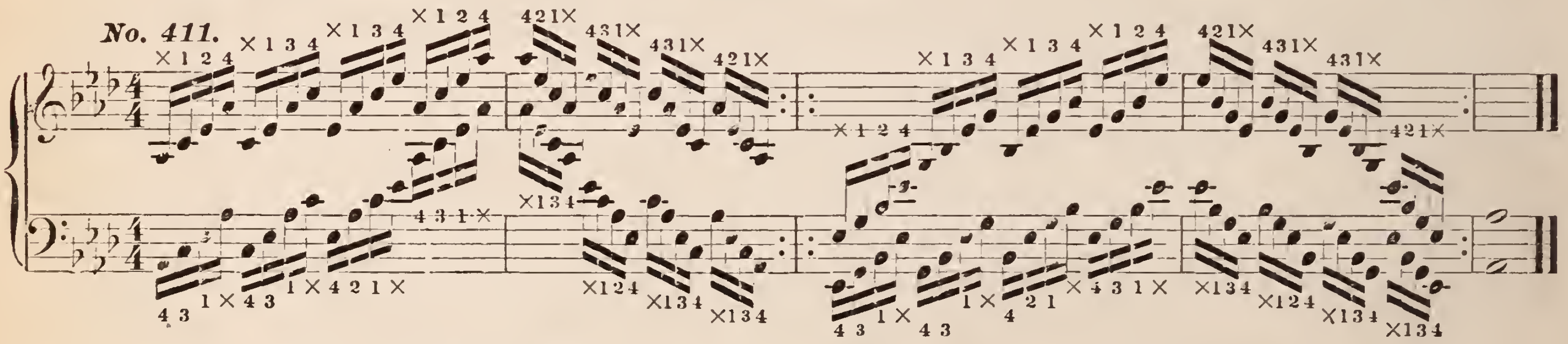
No. 409.



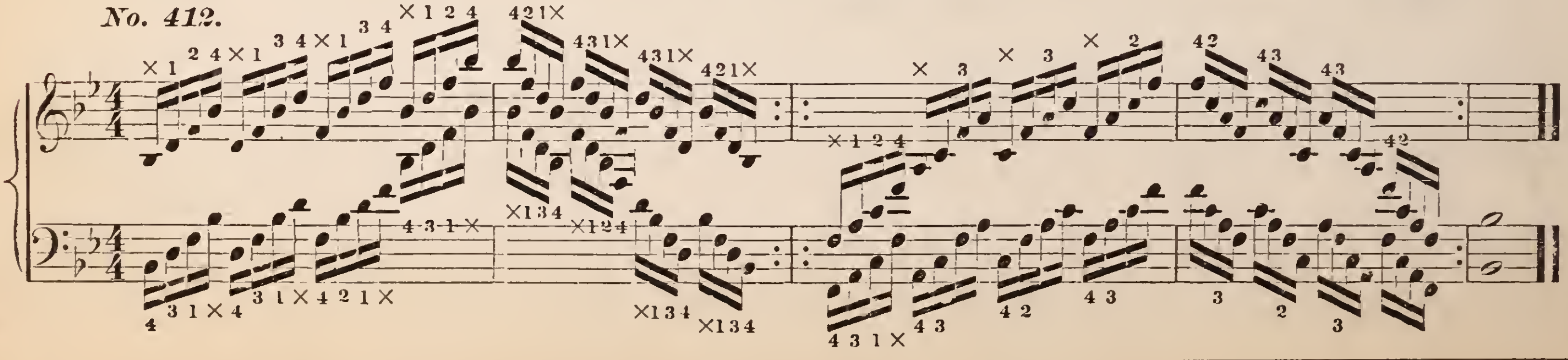
No. 410.



No. 411.

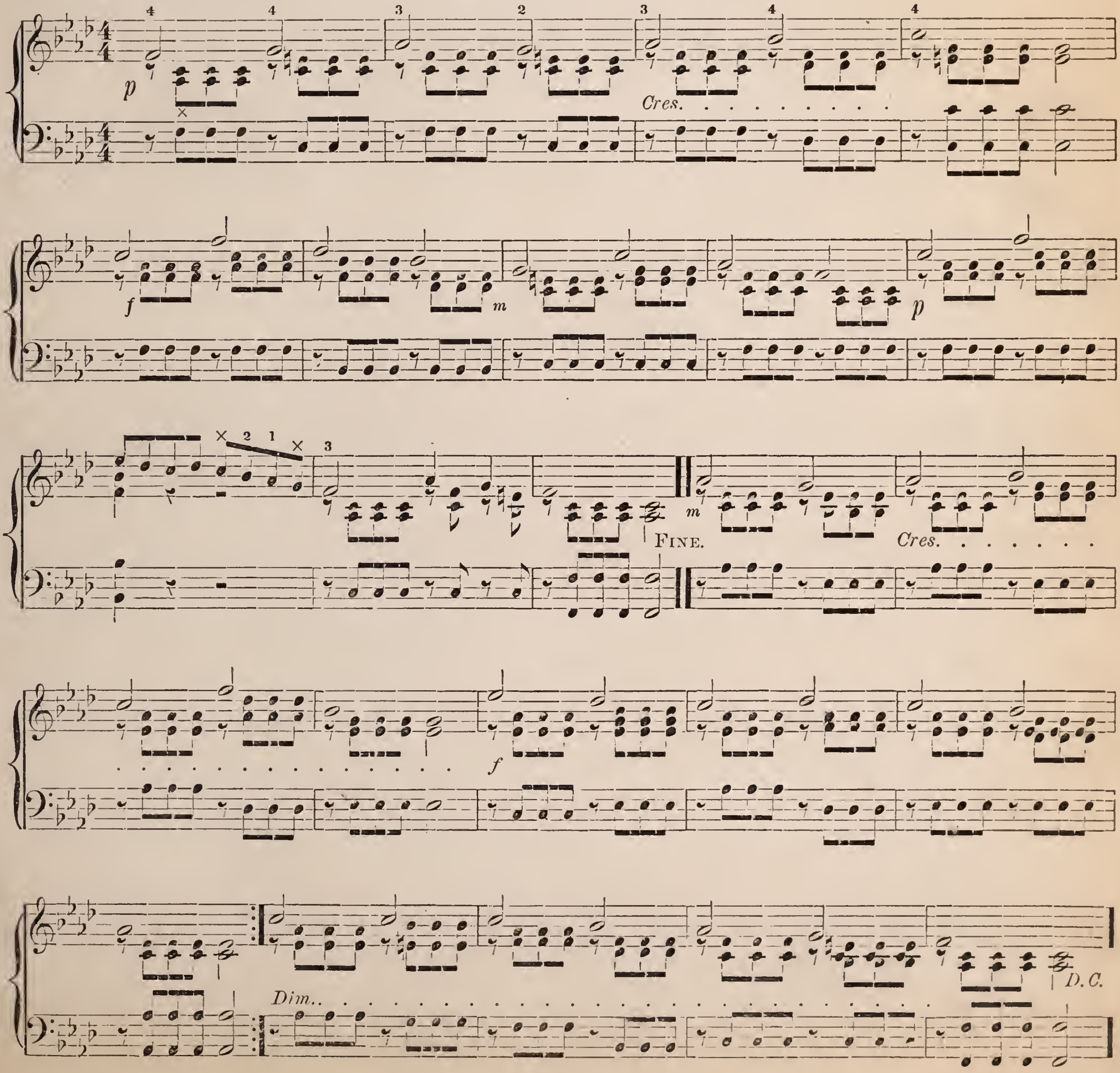


No. 412.



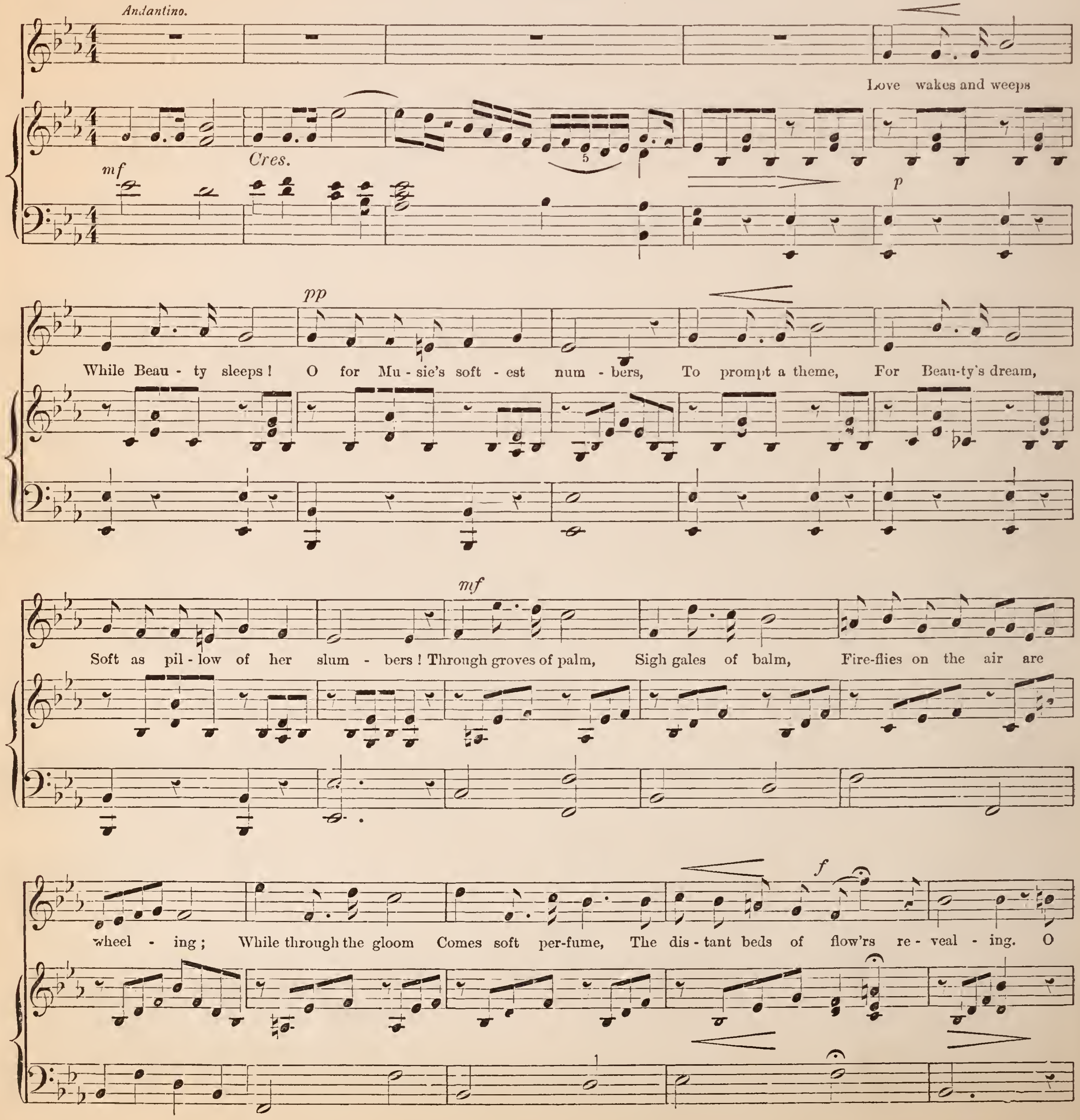
No. 413. ETUDES PROGRESSIVES.—Sounds from the Chapel.

Keep the melody as connected as possible, and strike the accompaniment neatly. Think while you play whether you are in major or minor, also whether you are in tonic, dominant or subdominant. If your piano is well in tune, and more especially if it sustains or vibrates well, you should derive considerable pleasure from the effort to make the melody sound like a voice. There is no objection to your adding your voice here sometimes, making use of "ah," or the syllables la, si, do, &c.

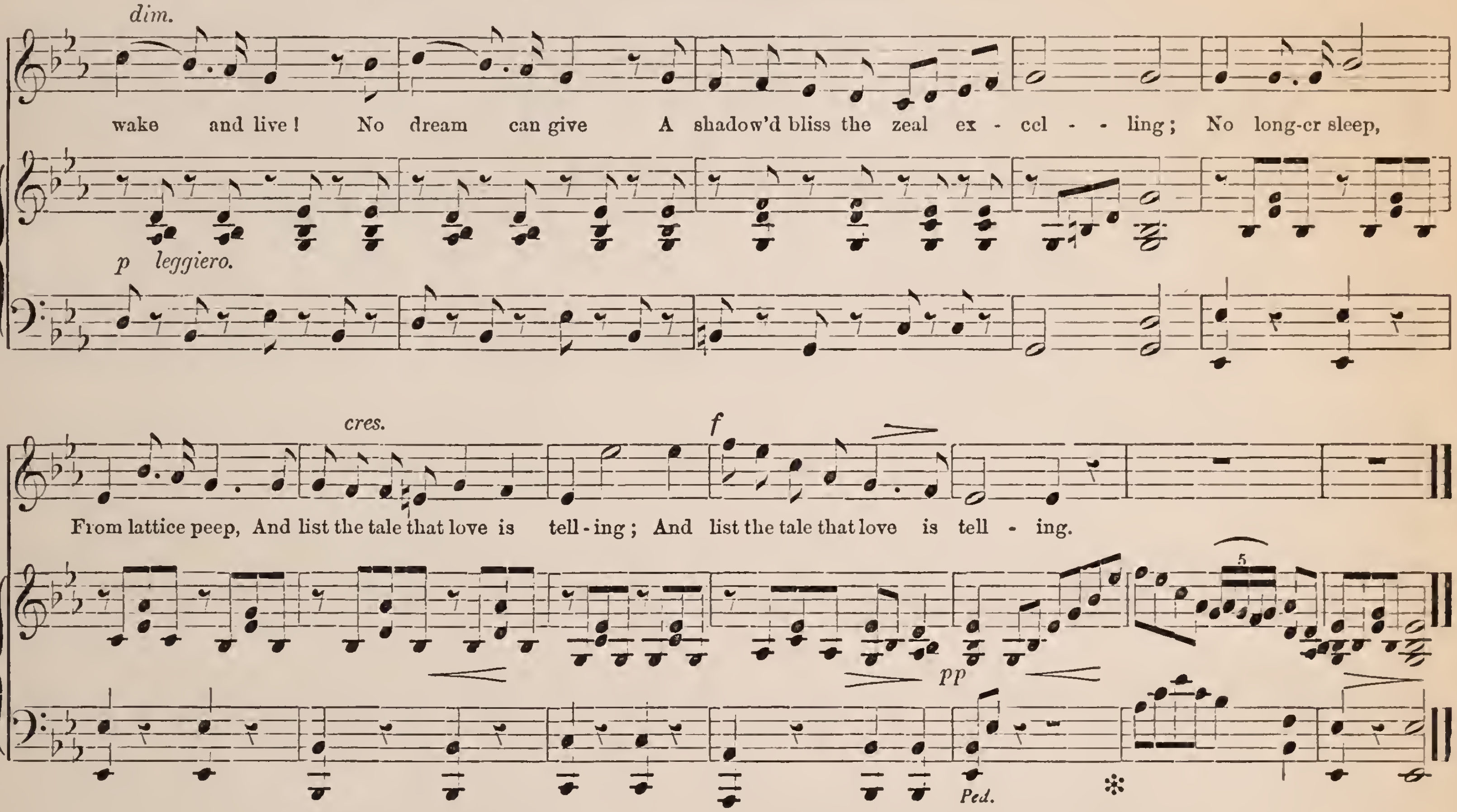


No. 414.

LOVE WAKES AND WEEPS.

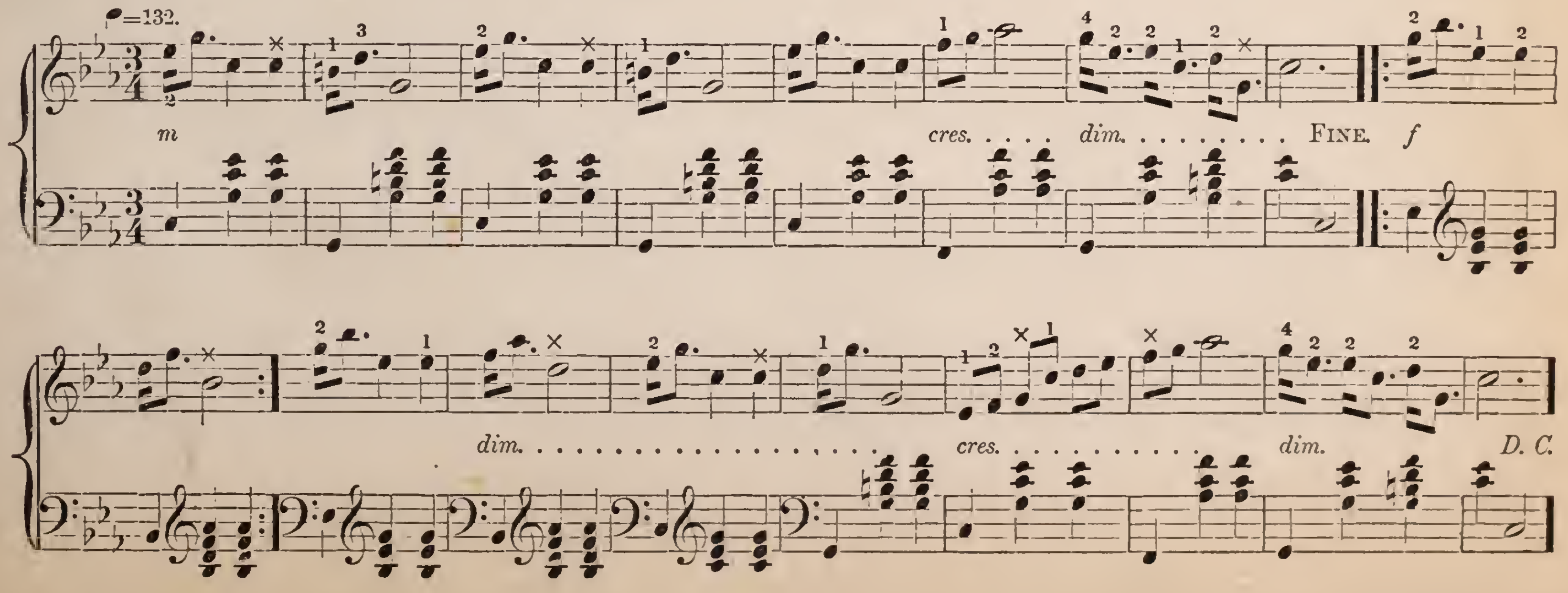

Andantino.
mf
Cres.
5
p
Love wakes and weeps
pp
While Beau - ty sleeps! O for Mu - sic's soft - est num - bers, To prompt a theme, For Beau-ty's dream,
mf
Soft as pil - low of her slum - bers! Through groves of palm, Sigh gales of balm, Fire-flies on the air are
f
wheel - ing; While through the gloom Comes soft per-fume, The dis - tant beds of flow'rs re - veal - ing. O
1

LOVE WAKES AND WEEPS.—Concluded.

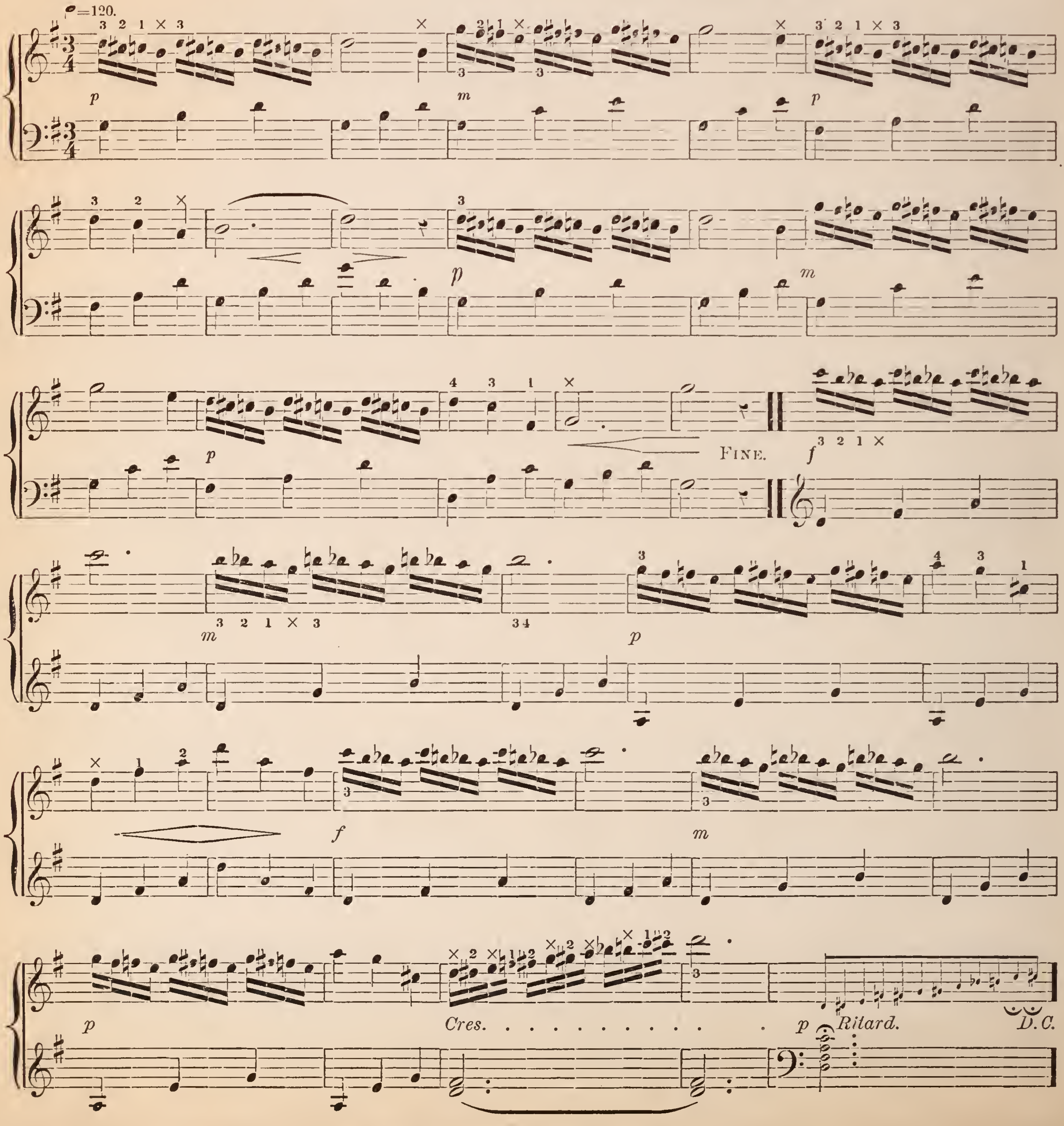

dim.
wake and live ! No dream can give A shadow'd bliss the zeal ex - cel - - ling ; No long-er sleep,
p leggiero.
cres.
f
From lattice peep, And list the tale that love is tell - ing ; And list the tale that love is tell - ing.
5
pp
Ped.
✻

No. 415. ÉTUDES PROGRESSIVES. Flashes on the Evening Cloud.

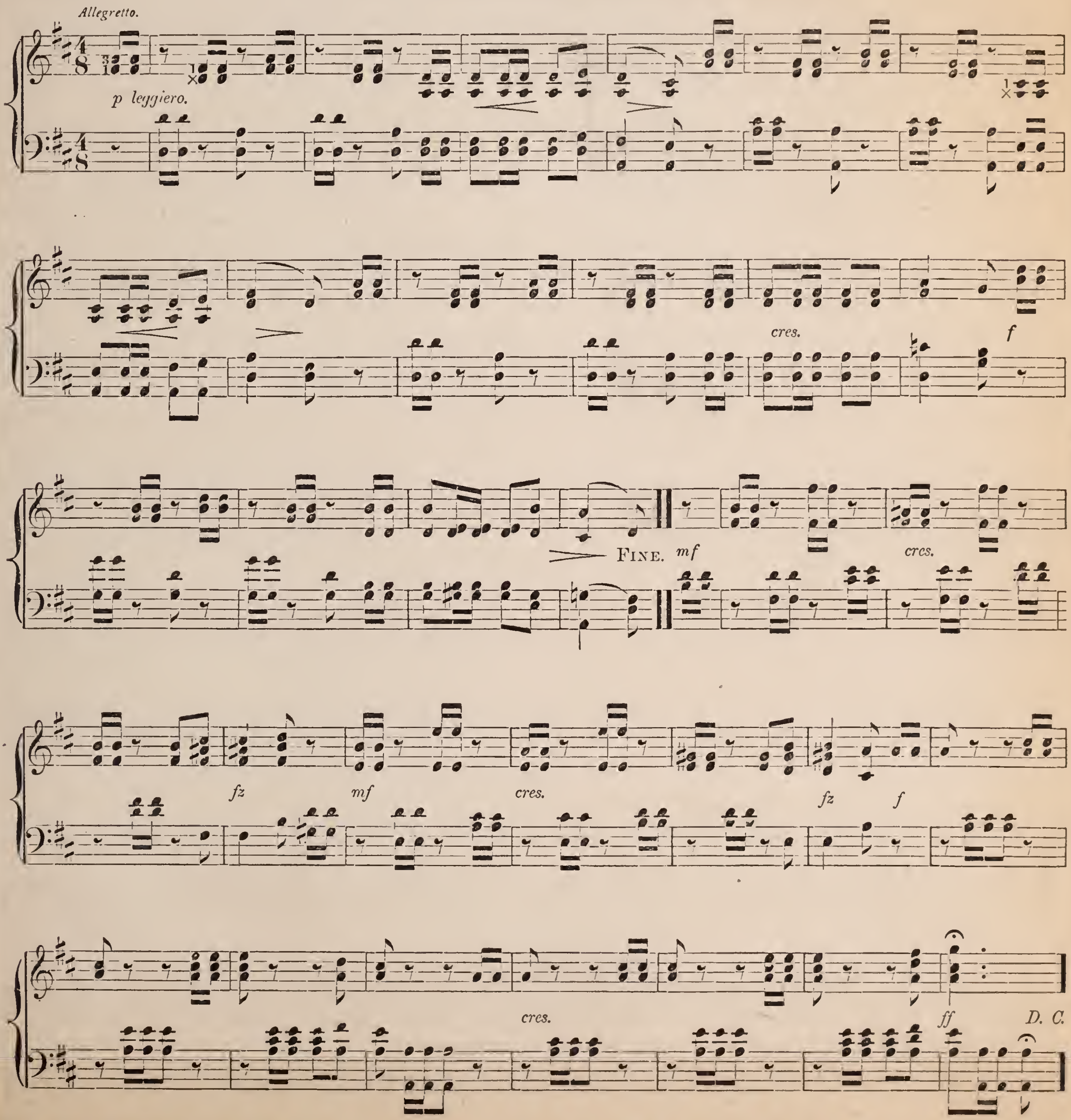
This étude is characterized by delicacy rather than power. Notice the repeat of two measures. It is necessary to the correct rhythmic form.


♩=132.
m
cres. . . . . dim. . . . . Fine.
f
dim. . . . . cres. . . . . dim.
D. C.

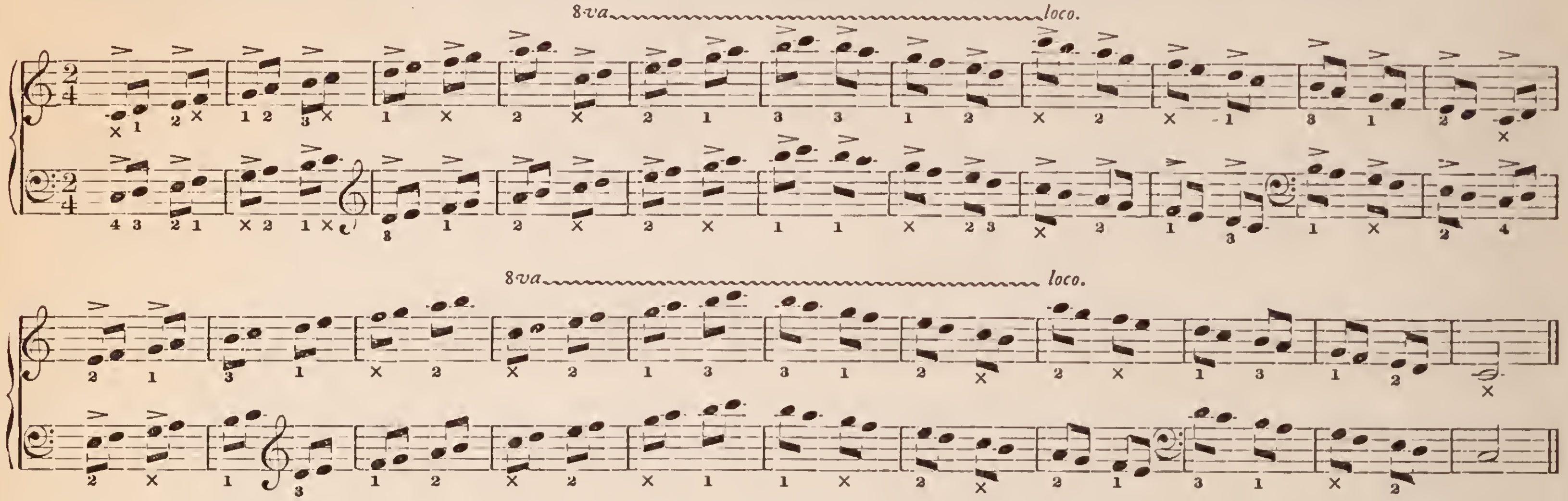
No. 416. ÉTUDES PROGRESSIVES.—Kitty by the Fireside.



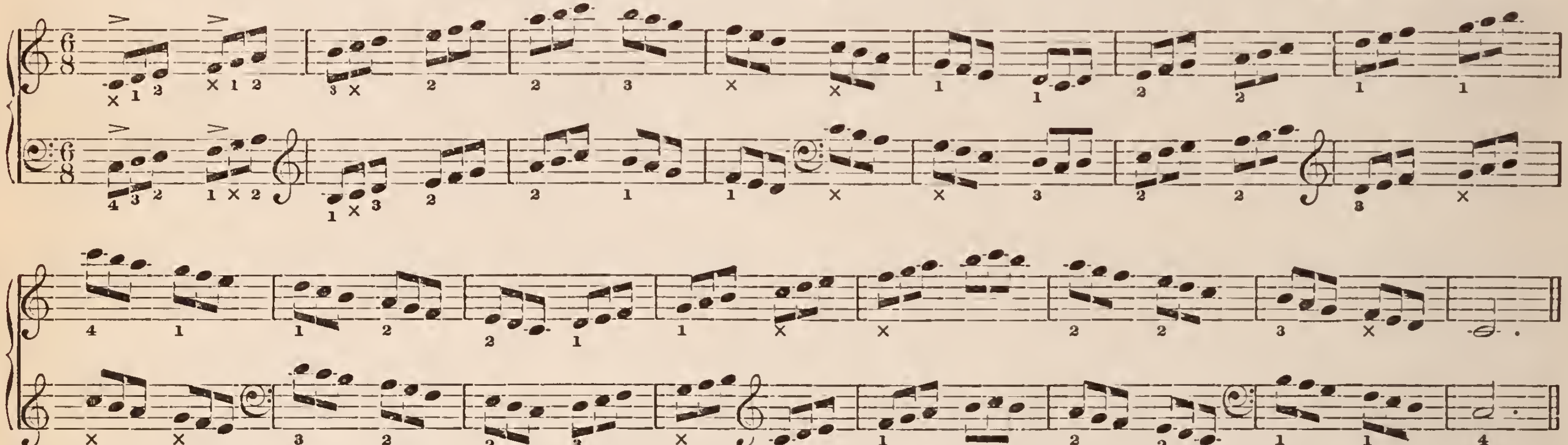
No. 417. ÉTUDES PROGRESSIVES. Returning Home.



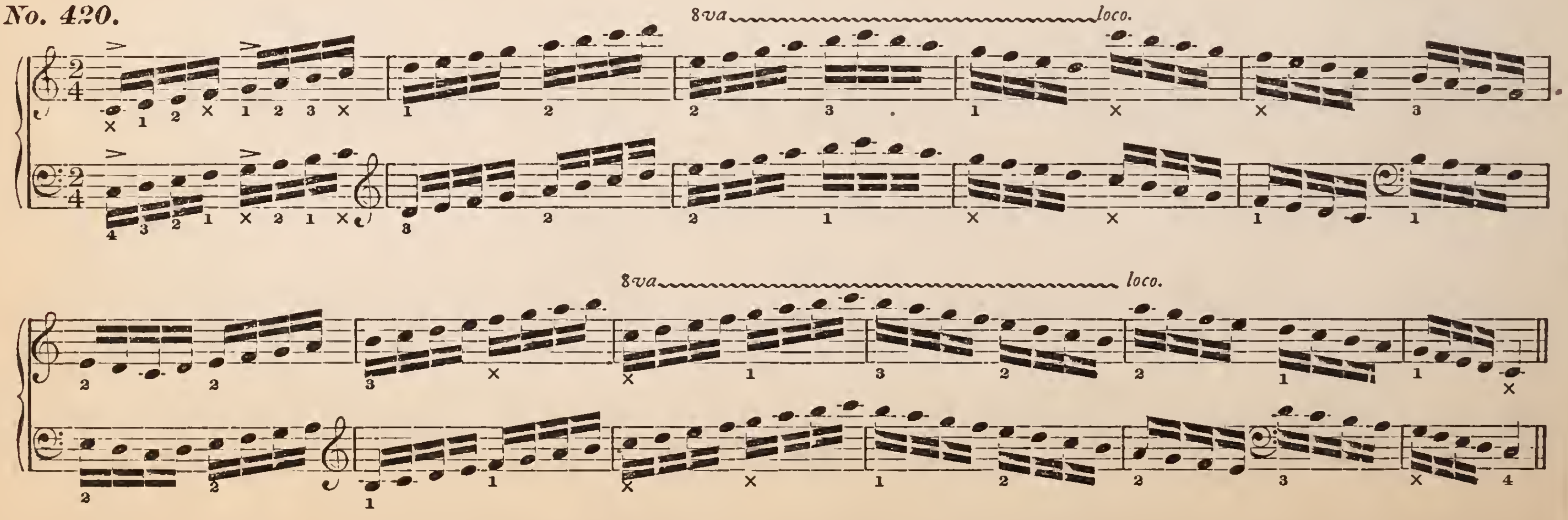
No. 418. This exercise is regarded by some of the best teachers living, as second to none in importance. Play *each scale* major and minor, accenting in the four ways here given. You will now perceive the absolute necessity of knowing all the scales and their fingering by heart; but this we hope is accomplished. Play the unaccented notes lightly, that the accented ones may be prominent. In these exercises *all* the power should come from the fingers: do not let the wrist and forearm help the accent. Adhere to the right fingering.



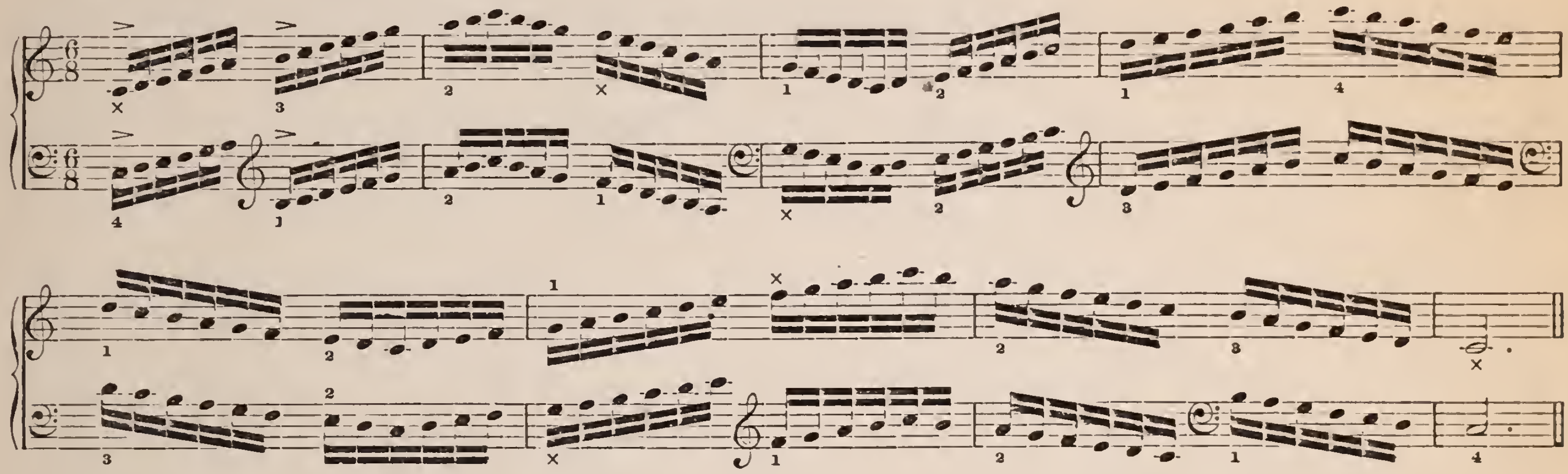
No. 419. Accent all through as indicated at the beginning. Do not let the accenting throw you off from the right fingering. Play all the scales.



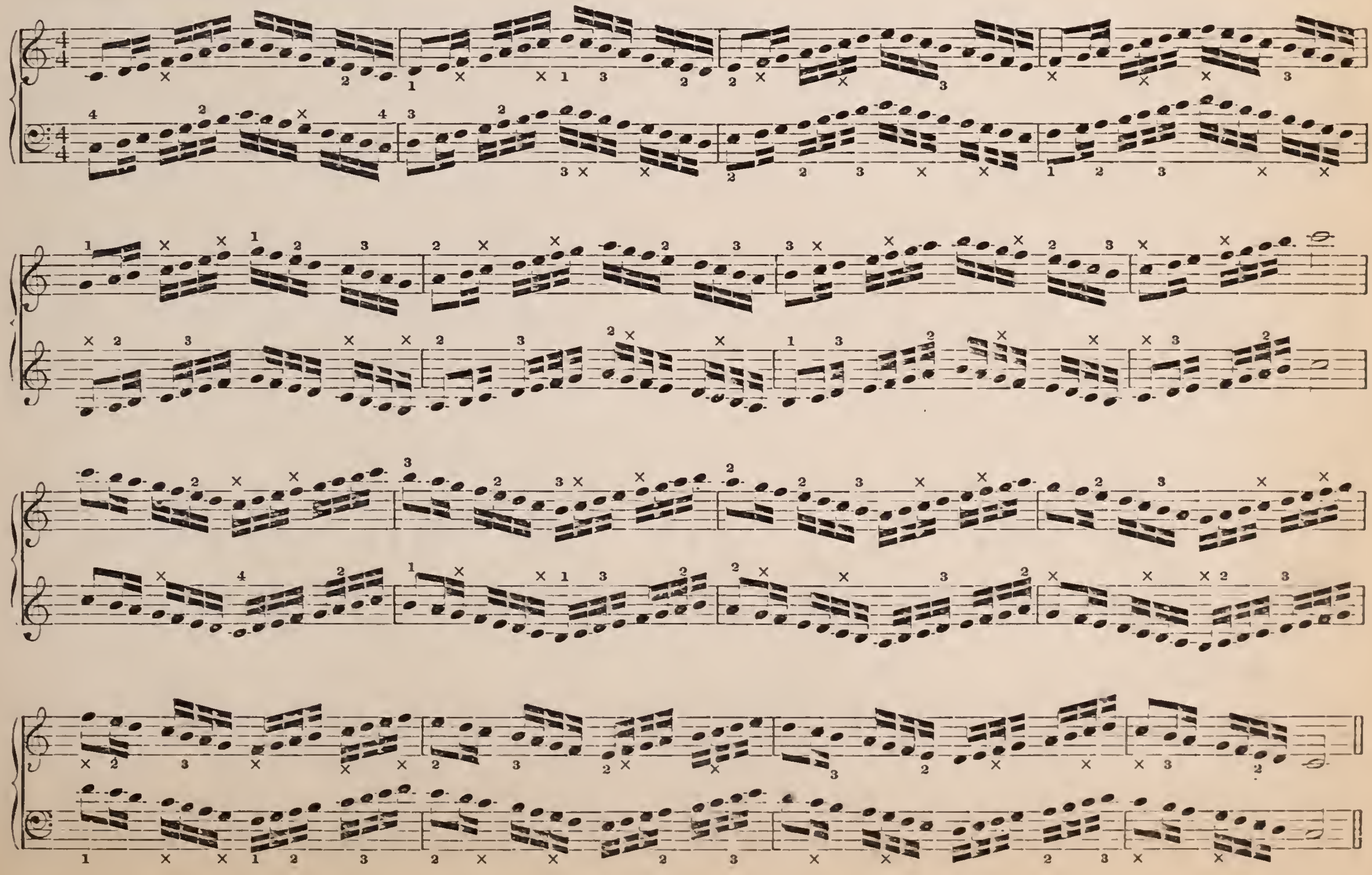
No. 420.



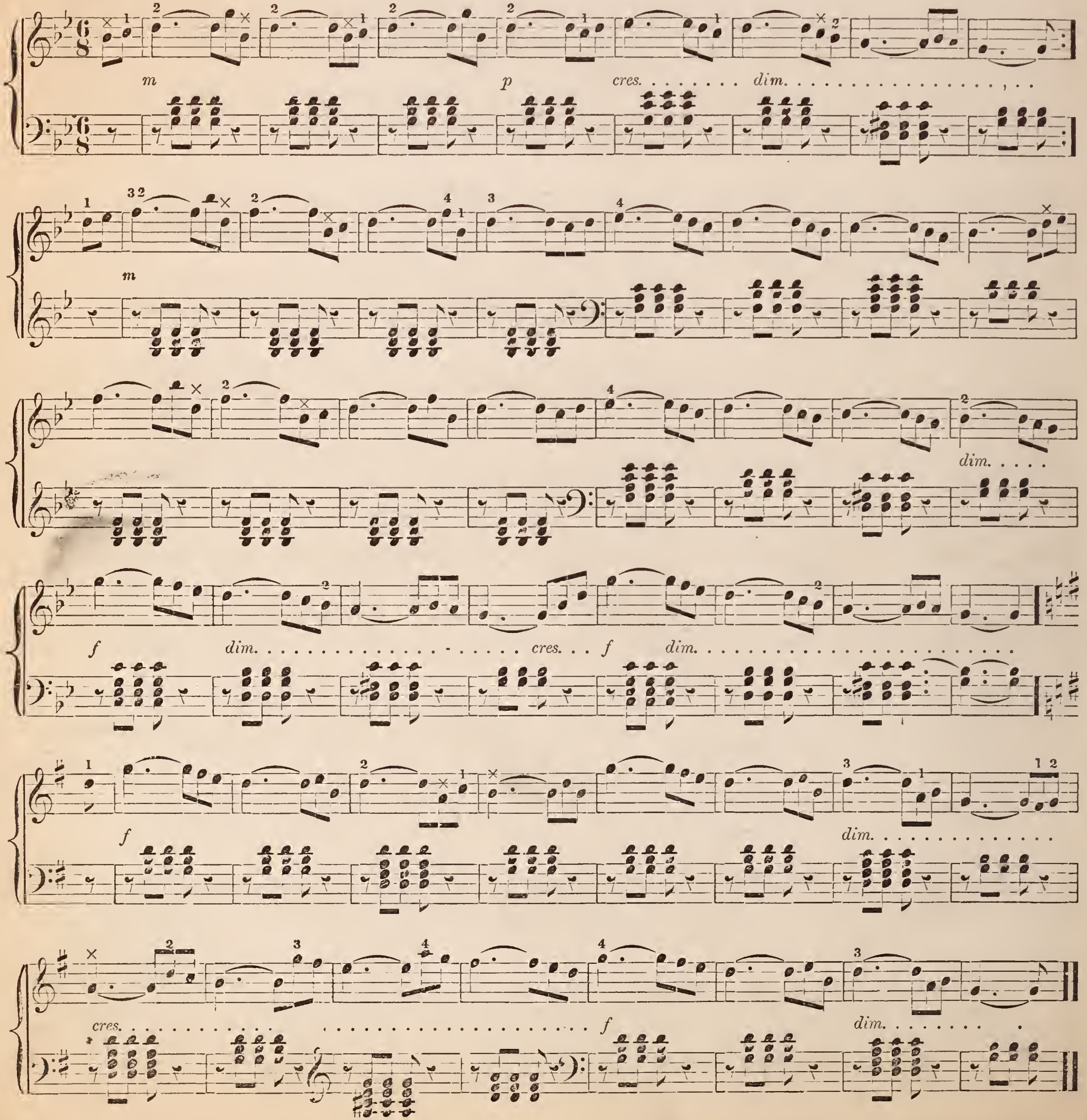
No. 421. Remember that the first note of each group should have a clear, prompt accent given with the *right finger*, and the others should be rather light. You should now know all the scales by heart, that you may transpose readily.

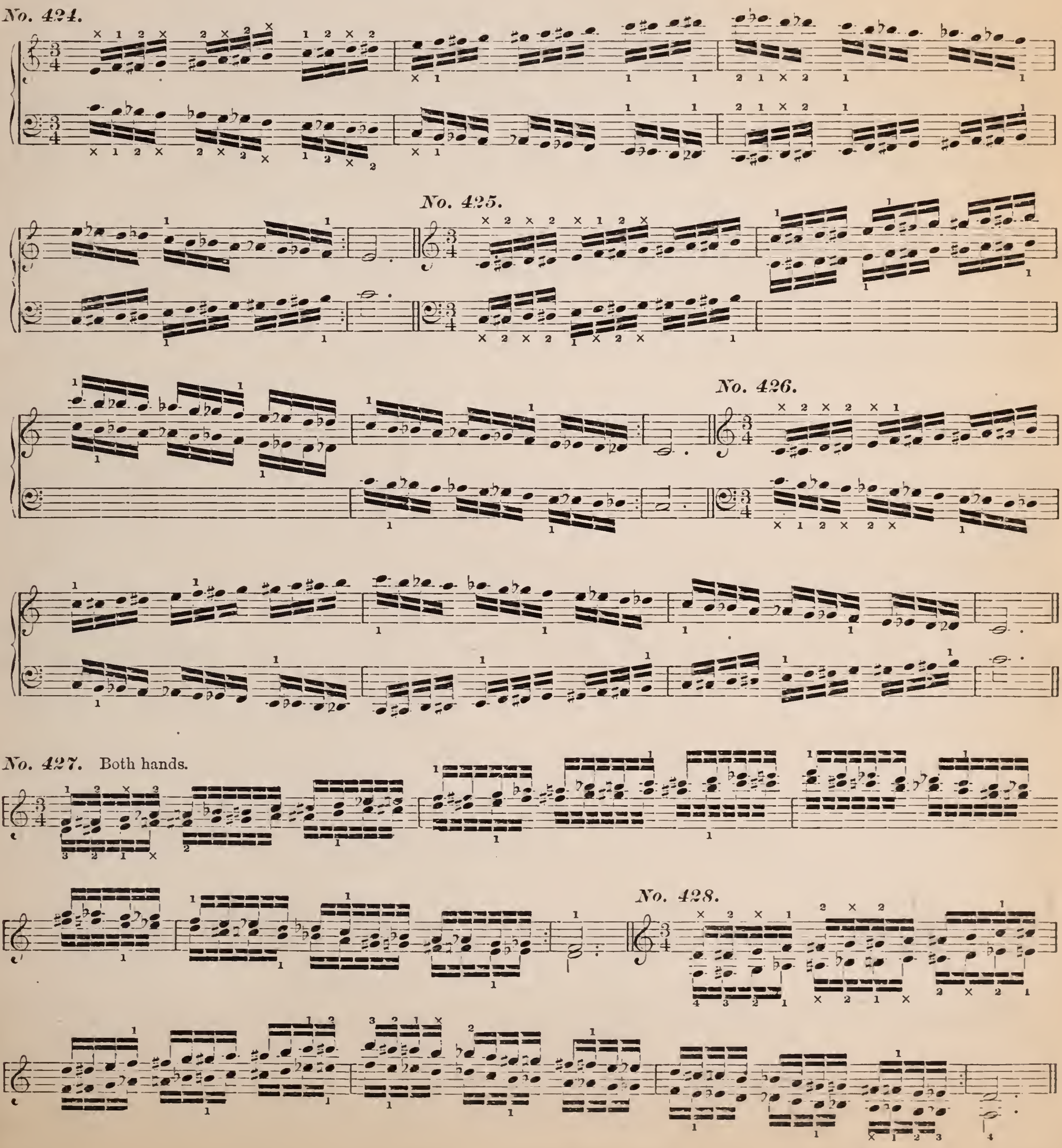


No. 422. Transpose this also into all the keys, major and minor, observing carefully the fingering of each scale. If you have been thorough in all the preceeding lessons, it is believed that you will accomplish this transposing with only a moderate amount of effort. If you have not, it will be formidable.



No. 423. ÉTUDES PROGRESSIVES. Sadness, Hope, Joy.





No. 424.

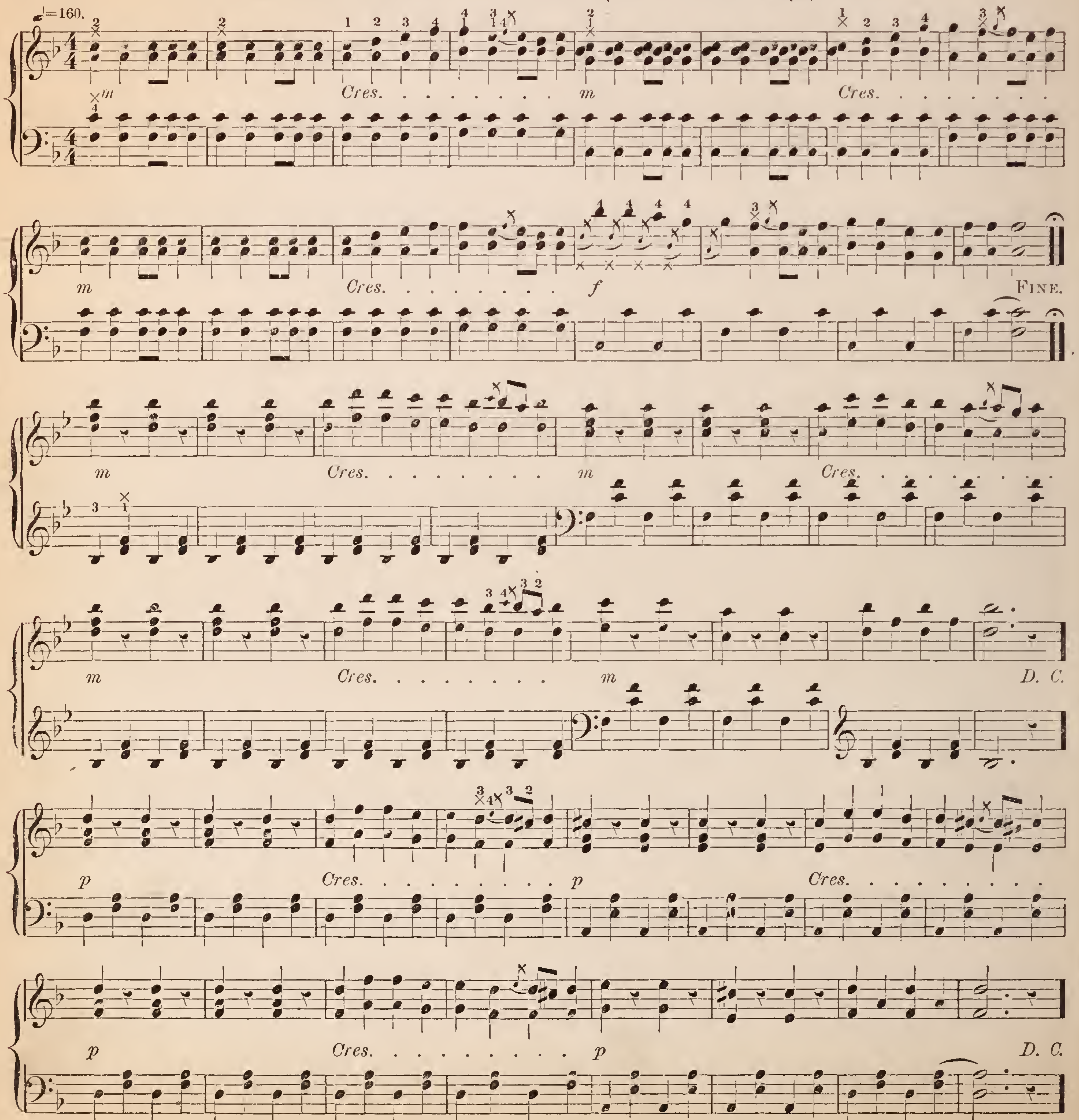
No. 425.

No. 426.

No. 427. Both hands.

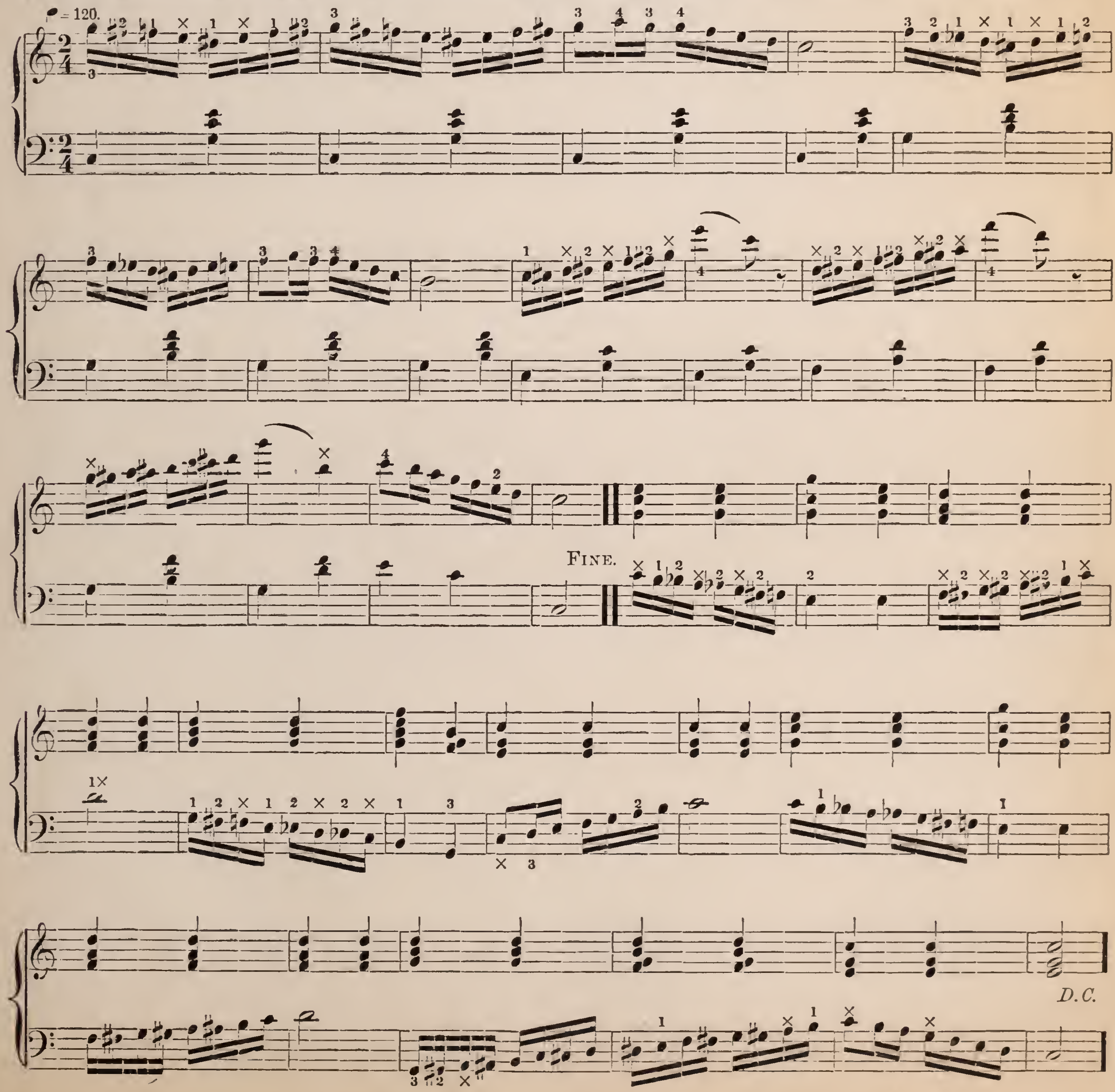
No. 428.

No. 429. ÉTUDES PROGRESSIVES.—The Return of the Regiment.



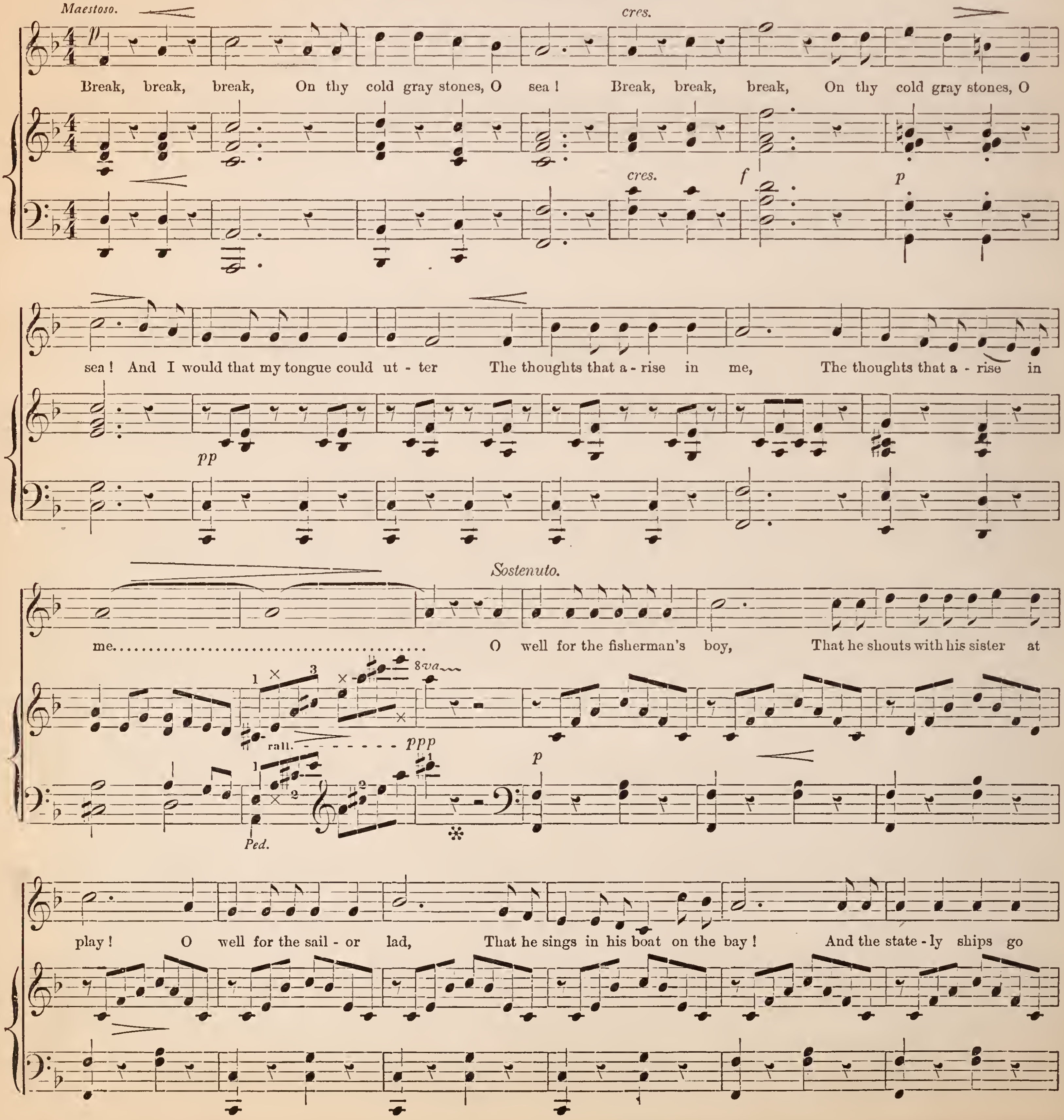
No. 430. ÉTUDES PROGRESSIVES.—The Wind among the Forest Trees.

A certain degree of velocity will be necessary here to produce the right effect, but the commencement of the practice should be, as in all cases, slow, distinct and perfect. While practicing this étude let the memory call to mind the various fitful sounds of the wind in the forest, and let the imagination clothe the music with a corresponding expression. Work at this left hand part until you can play it perfectly.

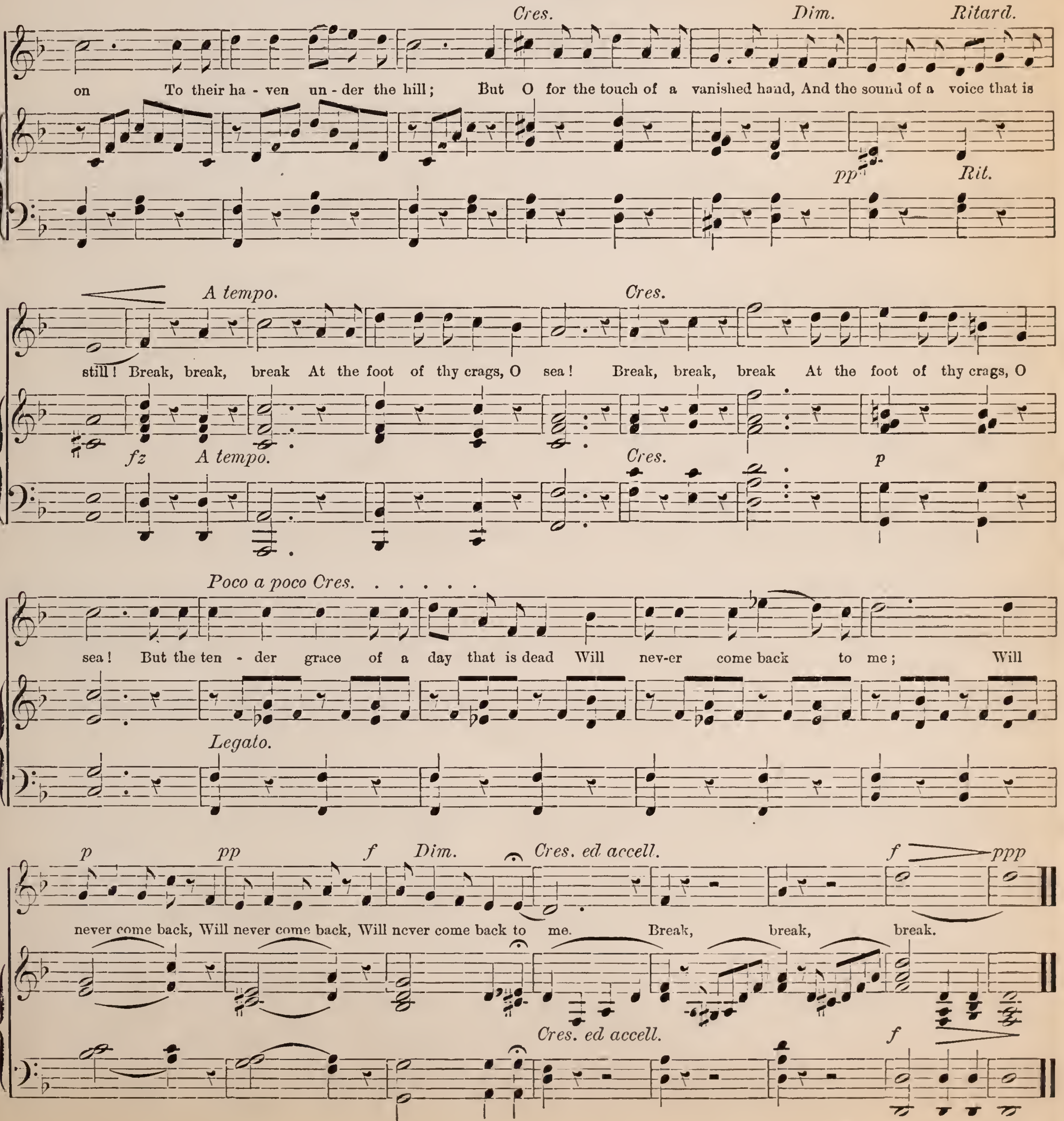


No. 431.

BREAK, BREAK, BREAK.

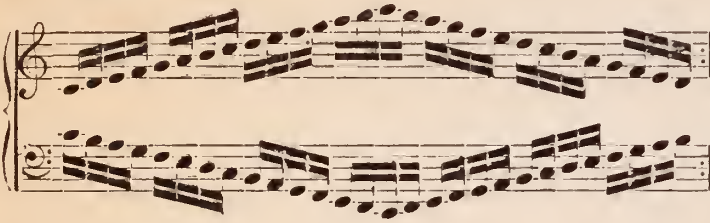

Maestoso.
p
cres.
Break, break, break, On thy cold gray stones, O sea ! Break, break, break, On thy cold gray stones, O
cres.
f
p
sea ! And I would that my tongue could ut - ter The thoughts that a - rise in me, The thoughts that a - rise in
pp
Sostenuto.
me.. O well for the fisherman's boy, That he shouts with his sister at
8va
rall.
ppp
p
Ped.
*
play ! O well for the sail - or lad, That he sings in his boat on the bay ! And the state - ly ships go

BREAK, BREAK, BREAK.—Concluded.

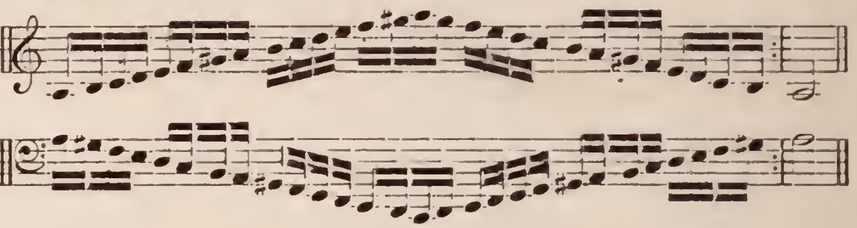

Cres.
Dim.
Ritard.
on To their ha - ven un - der the hill; But O for the touch of a vanished hand, And the sound of a voice that is
pp
Rit.
A tempo.
Cres.
still! Break, break, break At the foot of thy crags, O sea! Break, break, break At the foot of thy crags, O
fz
A tempo.
Cres.
p
Poco a poco Cres. . . . . .
sea! But the ten - der grace of a day that is dead Will nev-er come back to me; Will
Legato.
p
pp
f
Dim.
Cres. ed accell.
f
ppp
never come back, Will never come back, Will never come back to me. Break, break, break.
Cres. ed accell.
f

This has been well called by some authors THE GRAND PRACTICE OF THE SCALES. No technics are on the whole so important as these, especially if they include the various accents. You have here the model of each key, major and minor; PRACTICE EQUALLY IN ALL. Not only should these technics form daily exercises until they are mastered, but they should be continued as long as you wish to keep yourself in the practice of the piano-forte. Begin slowly enough to have the fingering perfect, and touch clear and neat. Finger as in the other scales.

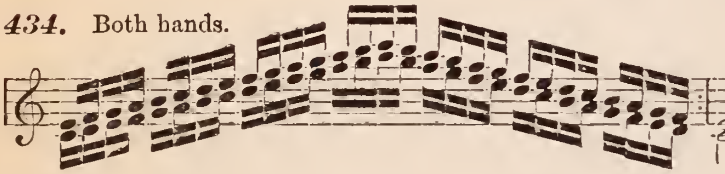
No. 432.



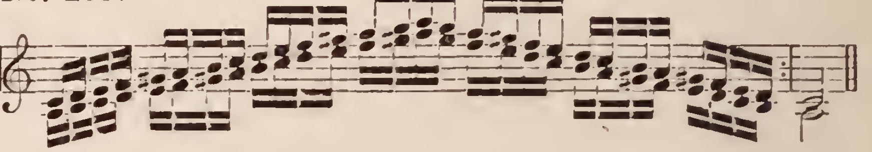
No. 433.



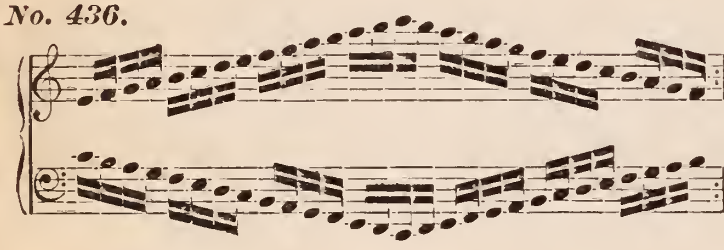
434. Both hands.



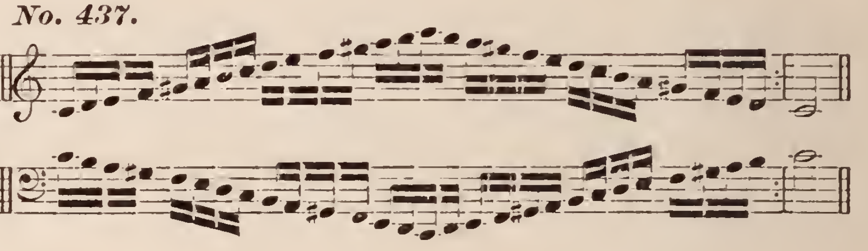
No. 435.



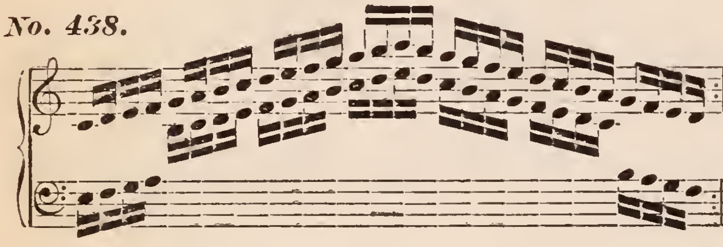
No. 436.



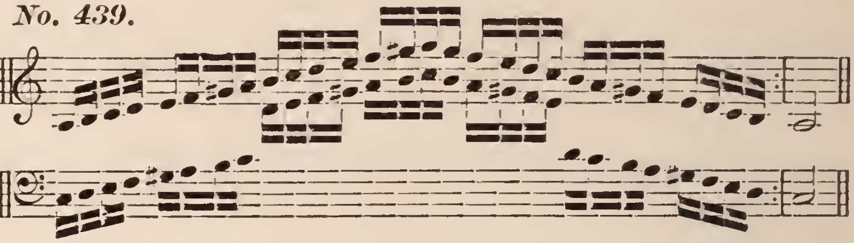
No. 437.



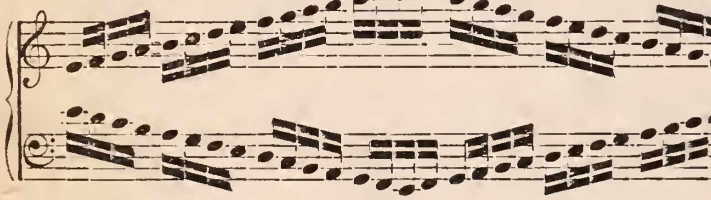
No. 438.



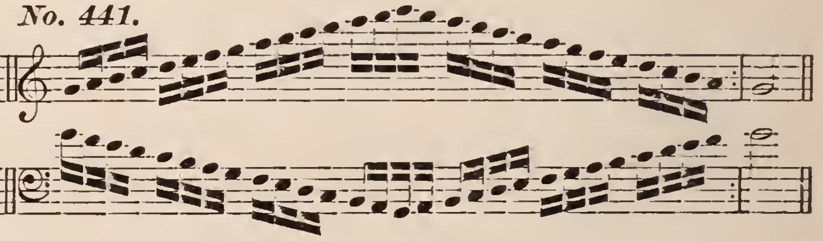
No. 439.



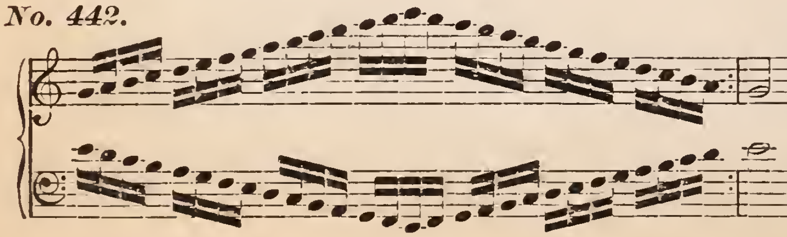
No. 440.



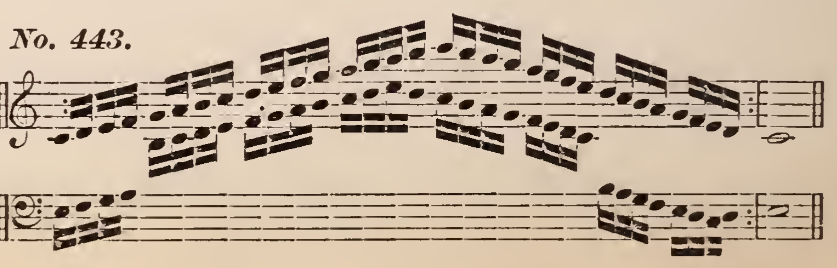
No. 441.



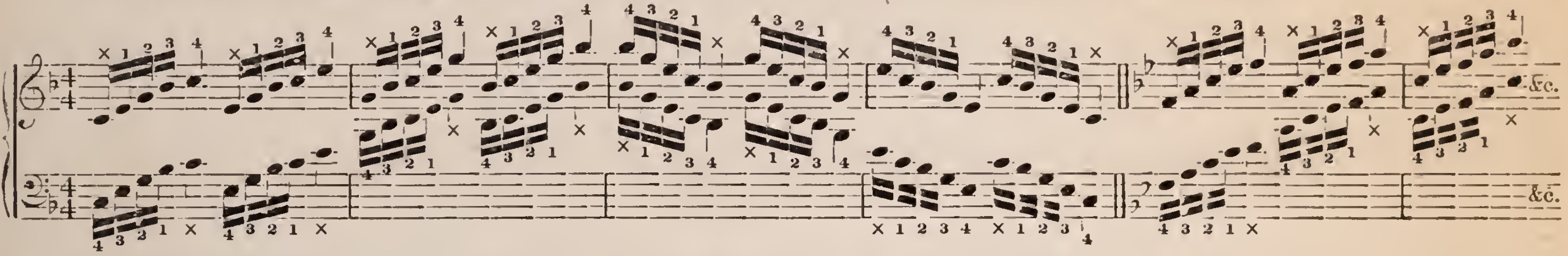
No. 442.



No. 443.

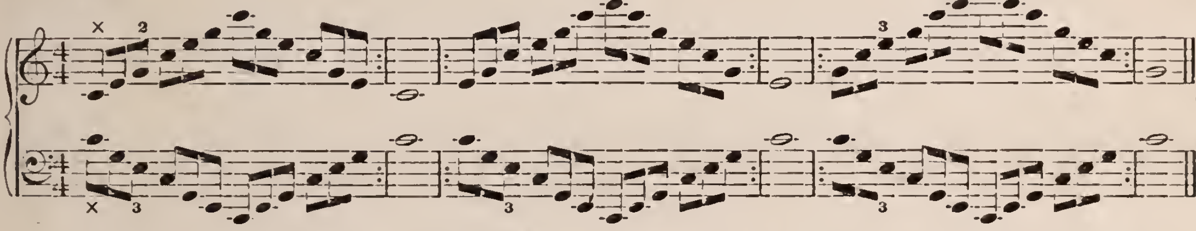


No. 444. Play this through all the keys, transposing by fourths. You observe that the same fingering is used in each ascending group in the right hand, and reversing the same in descending. So in the left. Adhere to this fingering in all the keys.

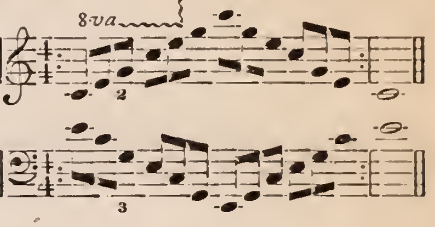


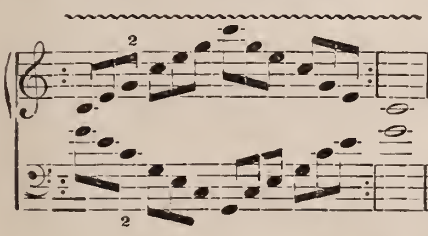
Transpose into all the keys, major and minor. It is necessary to know the fingering by heart.

No. 445.

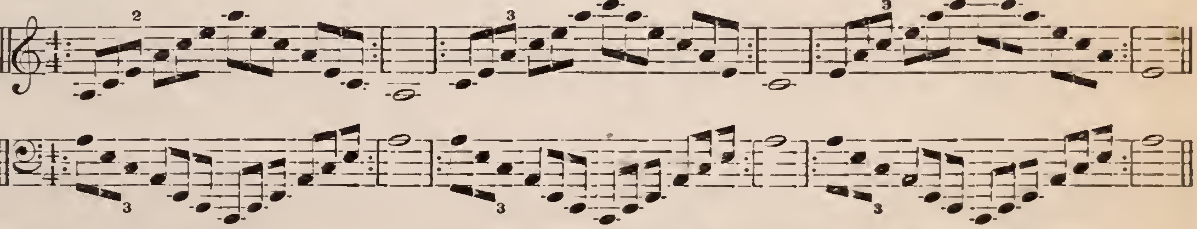


No. 446.



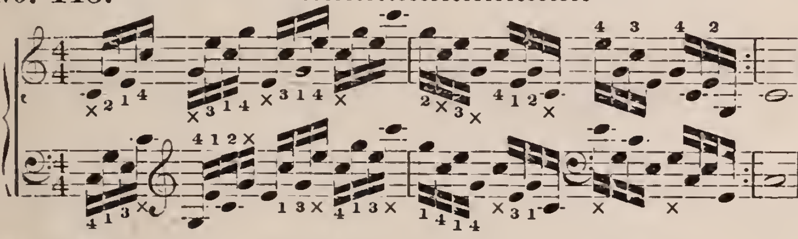


No. 447.



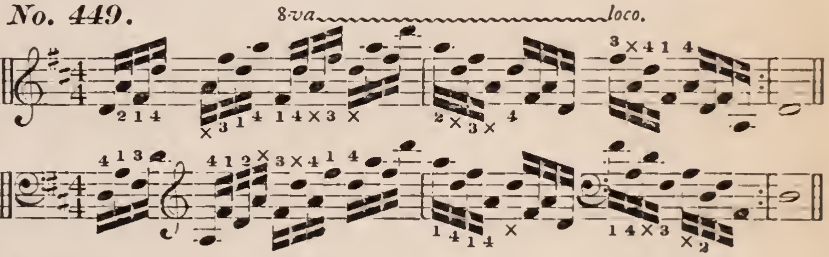
Play this exercise with the same fingering in G major, F major, and F sharp major; also in A minor, E minor, D minor and D flat minor.

No. 448.

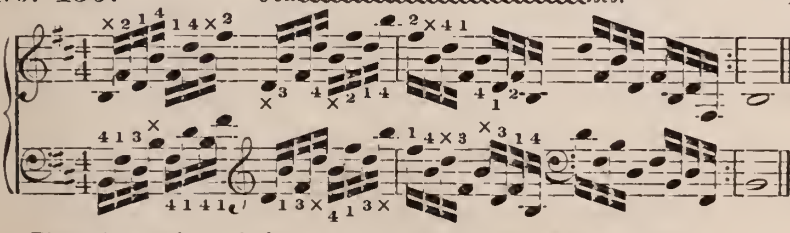


Play this exercise with the same fingering in A major and E major; also in G minor, C minor and F minor.

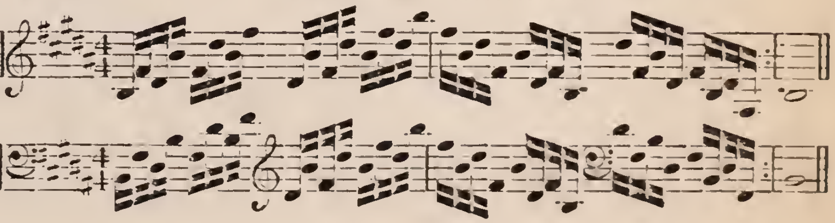
No. 449.



No. 450.

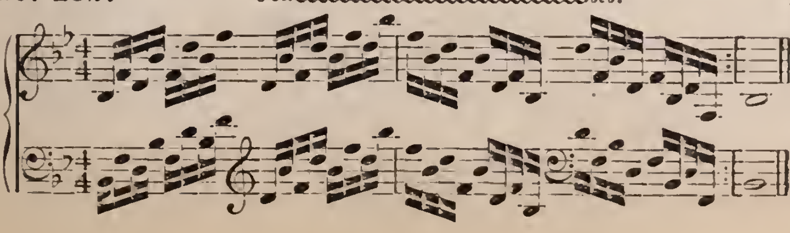


No. 451.

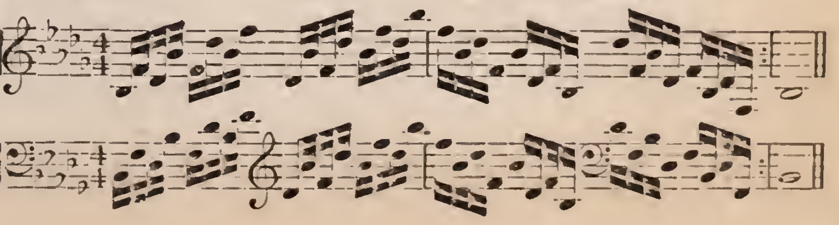


Play this exercise with the same fingering in E flat major, in A flat major and D flat major.

No. 452.

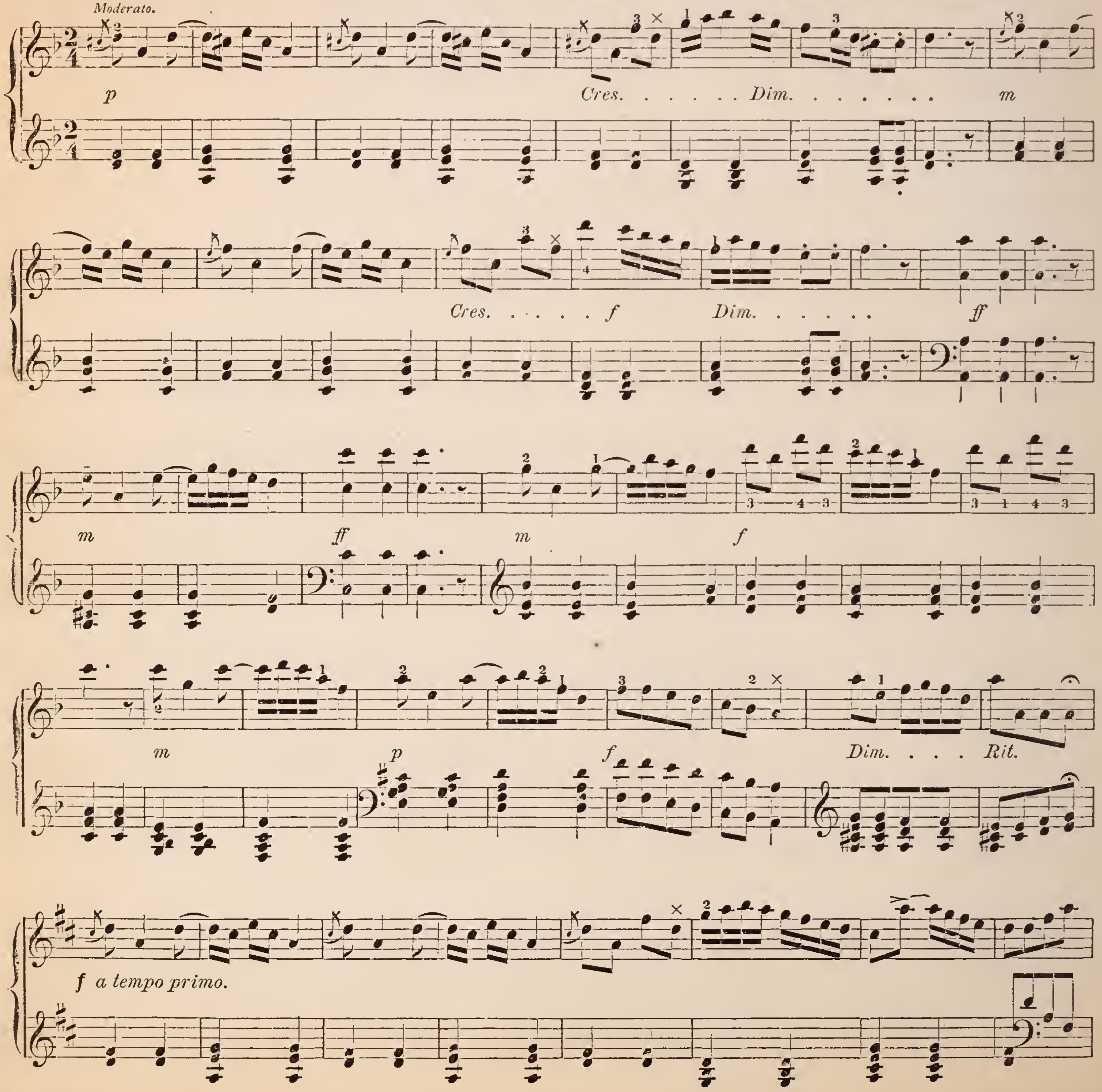


No. 453.

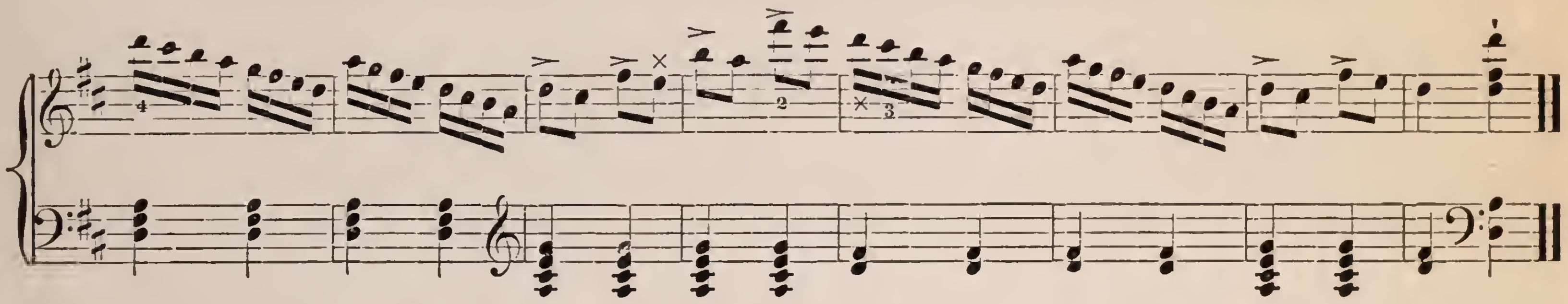


No. 454. ÉTUDES PROGRESSIVES.—Apprehension, Suspense, Certainty.

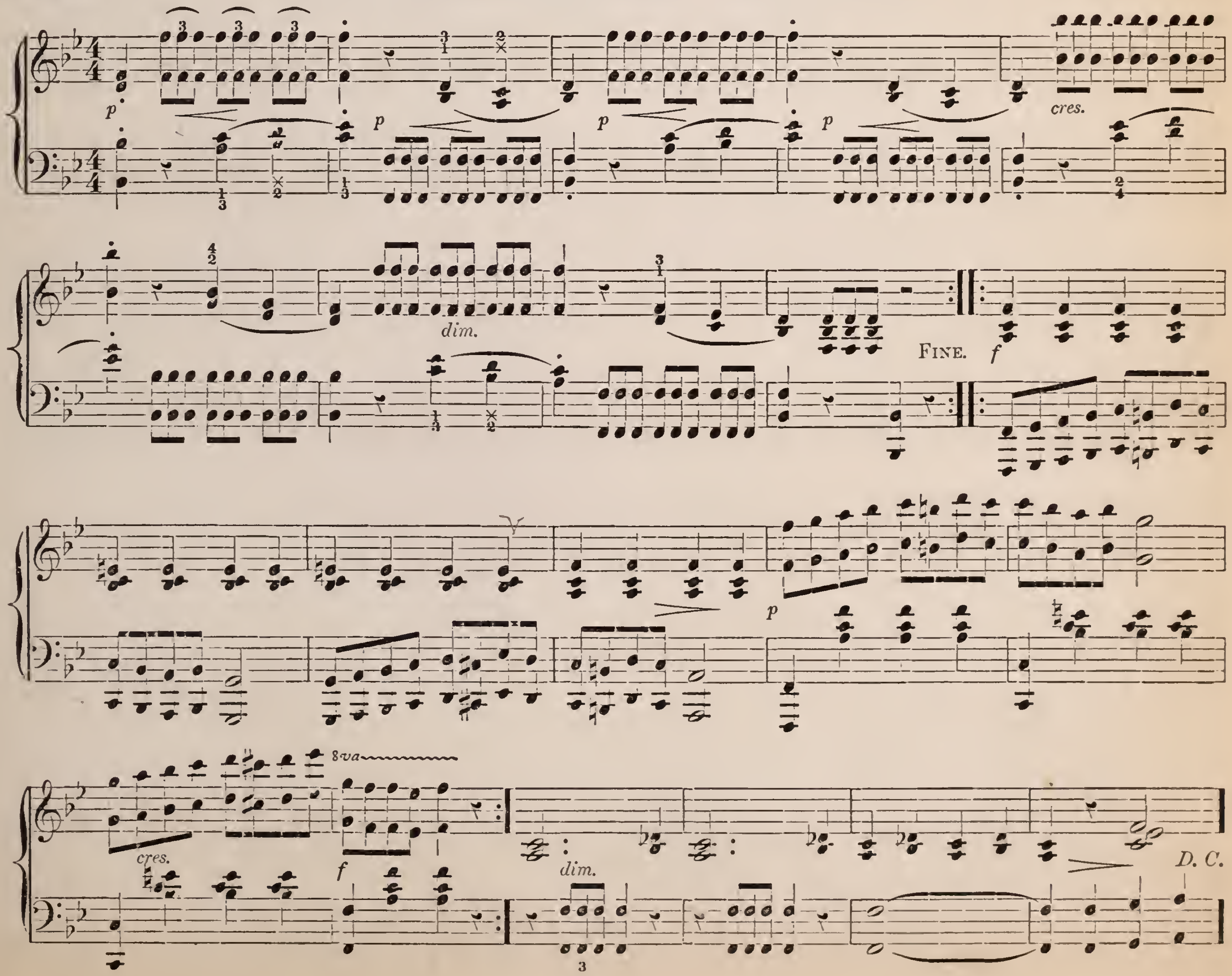
Remember that before you can give your imagination free play in any music the mechanical part of the work must be well done. Time, fingering, accents, &c., must be so mastered that you seem to give them scarcely a thought. Into how many keys does the lesson go?



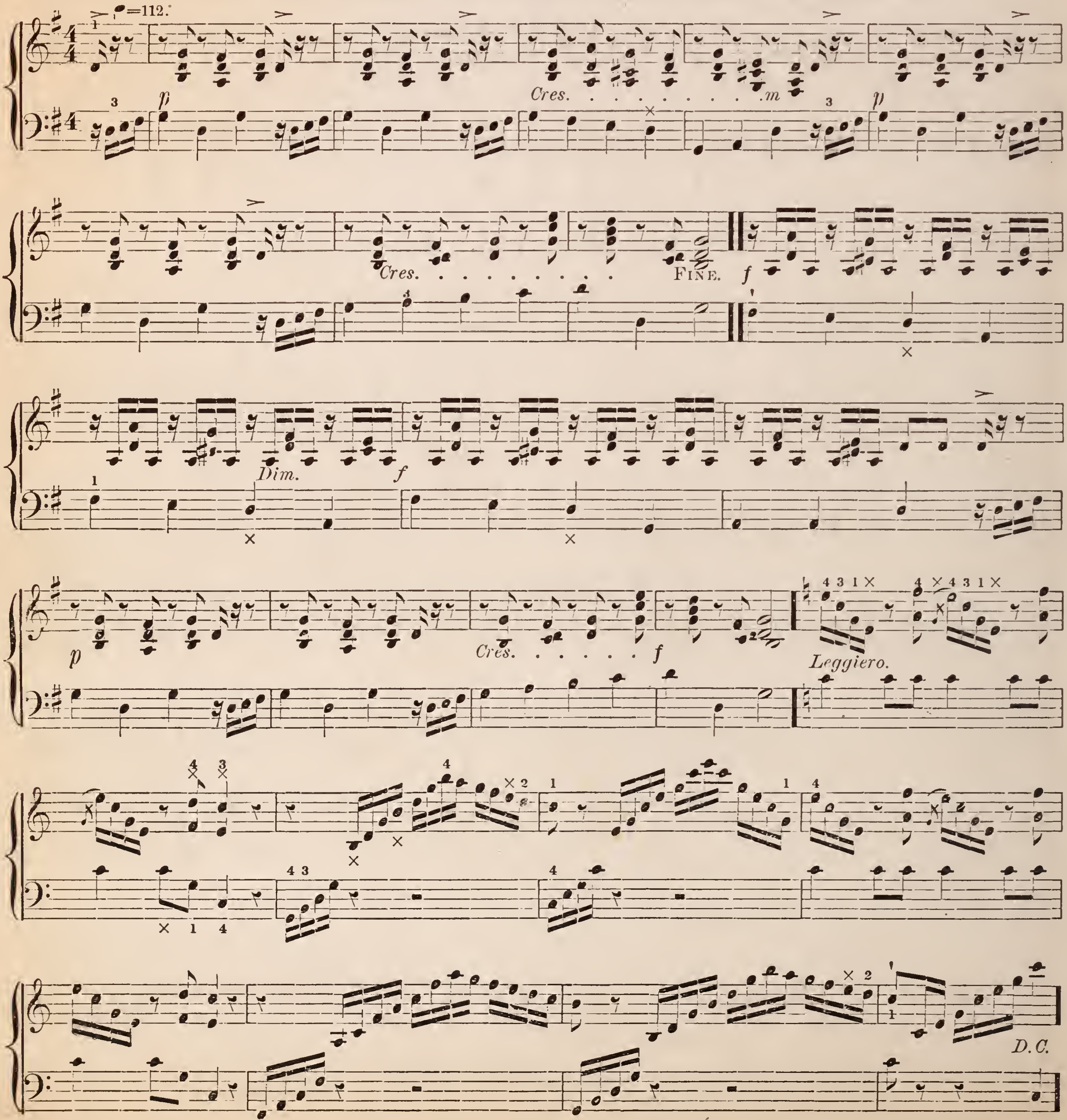
APPREHENSION, SUSPENSE, AND CERTAINTY.—Concluded.



No. 455. ÉTUDES PROGRESSIVES. The Contest.



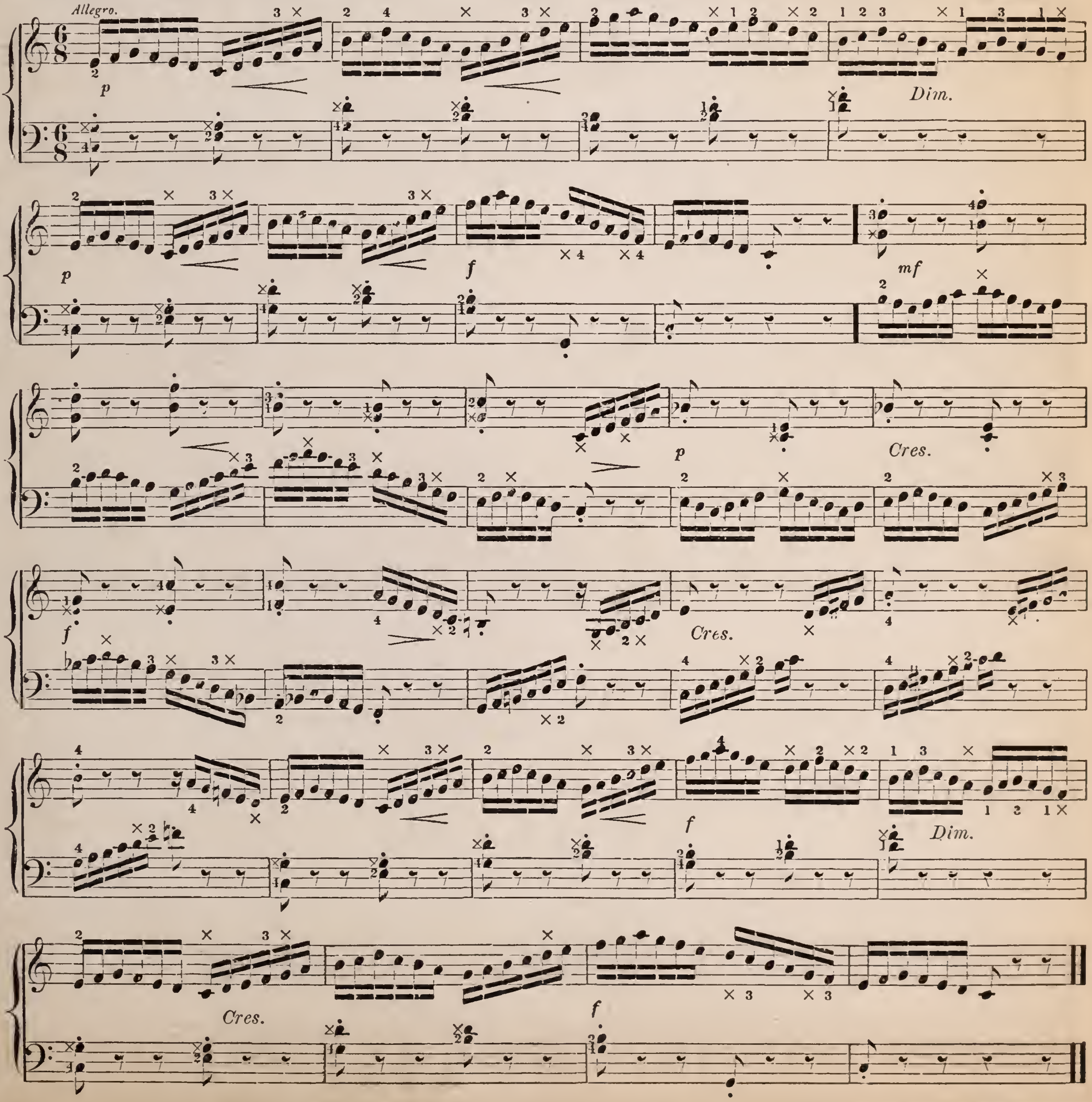
No. 456. ÉTUDES PROGRESSIVES.—Dance of the Rustic Masqueraders.



No. 457. ÉTUDES PROGRESSIVES.—The Sparkling Stream.

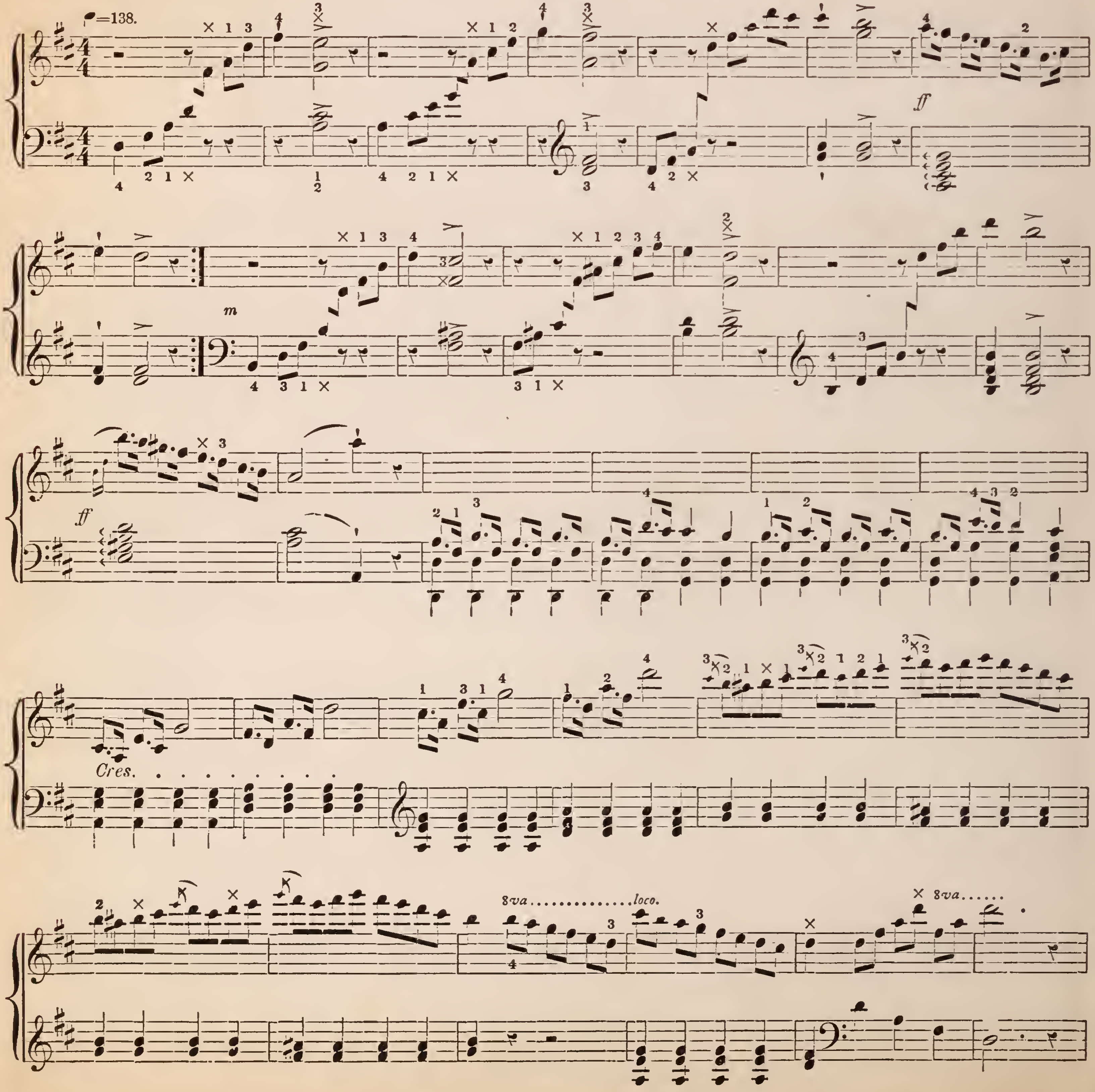
The benefit to be derived from this étude will be found in playing the runs very rapidly, evenly, and legato. See that the wrist is kept still. Play the accompanying chords staccato.

KOHLER.

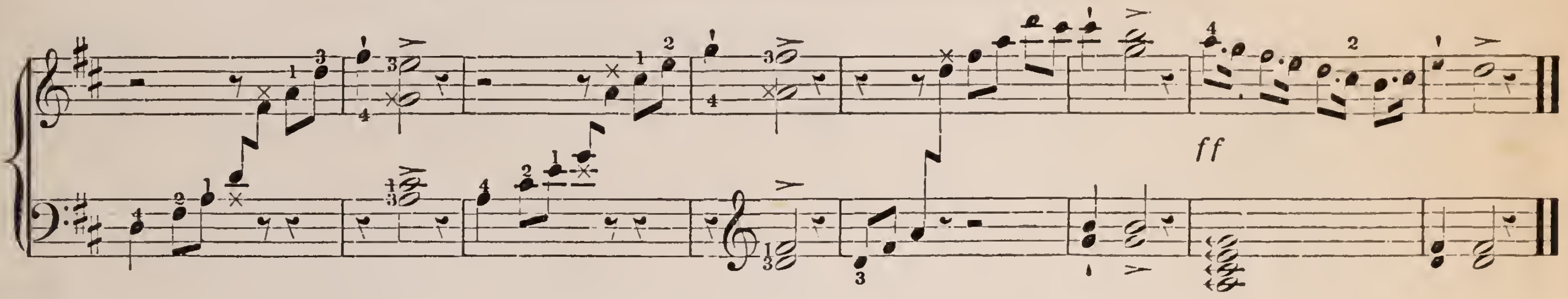


No. 458. ÉTUDES PROGRESSIVES.—The Chase of the Chamois.

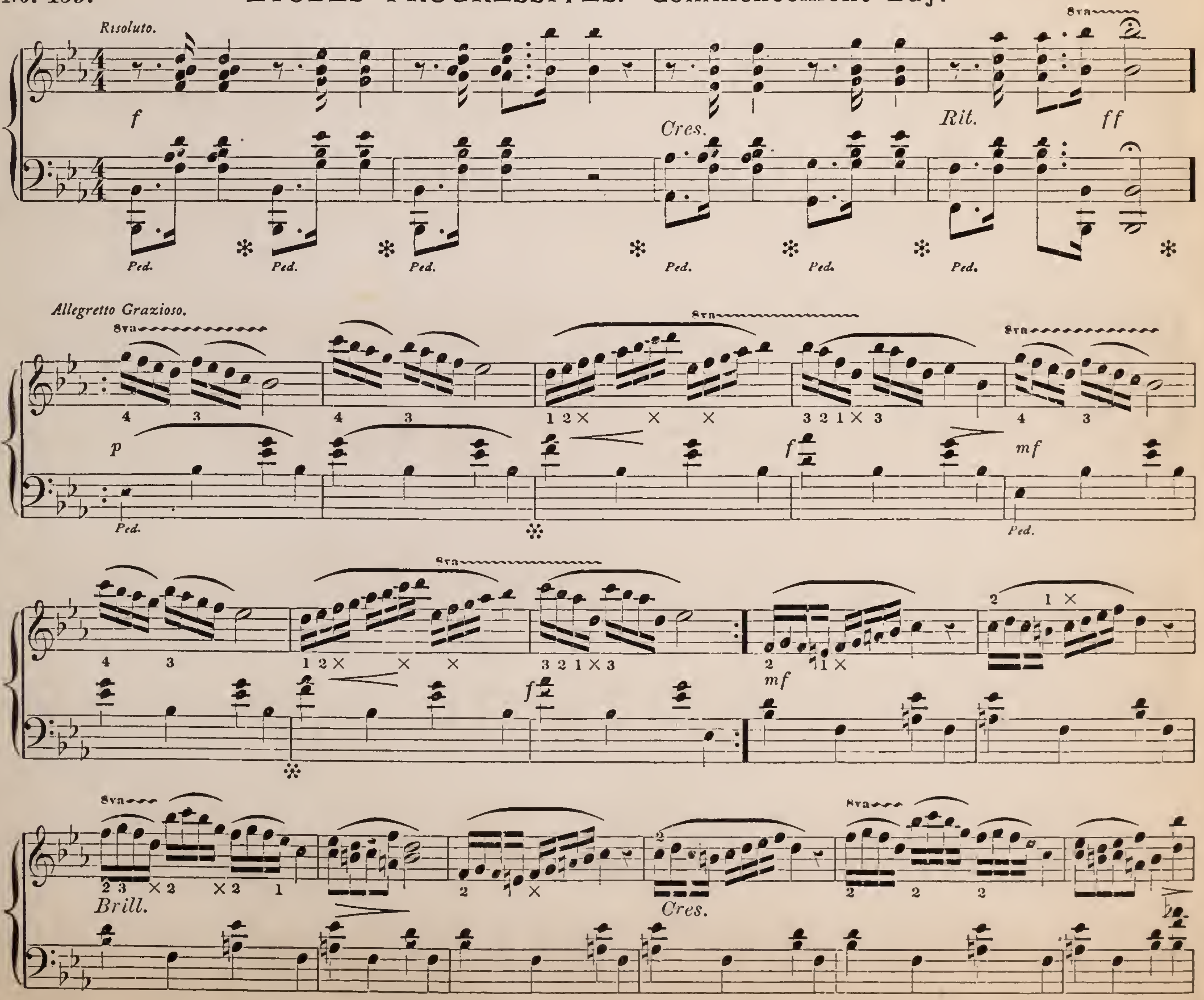
These études will be interesting only as they are thoroughly played, and their meaning fully brought out; many pieces are pronounced uninteresting simply because they are not understood, or are not well played.



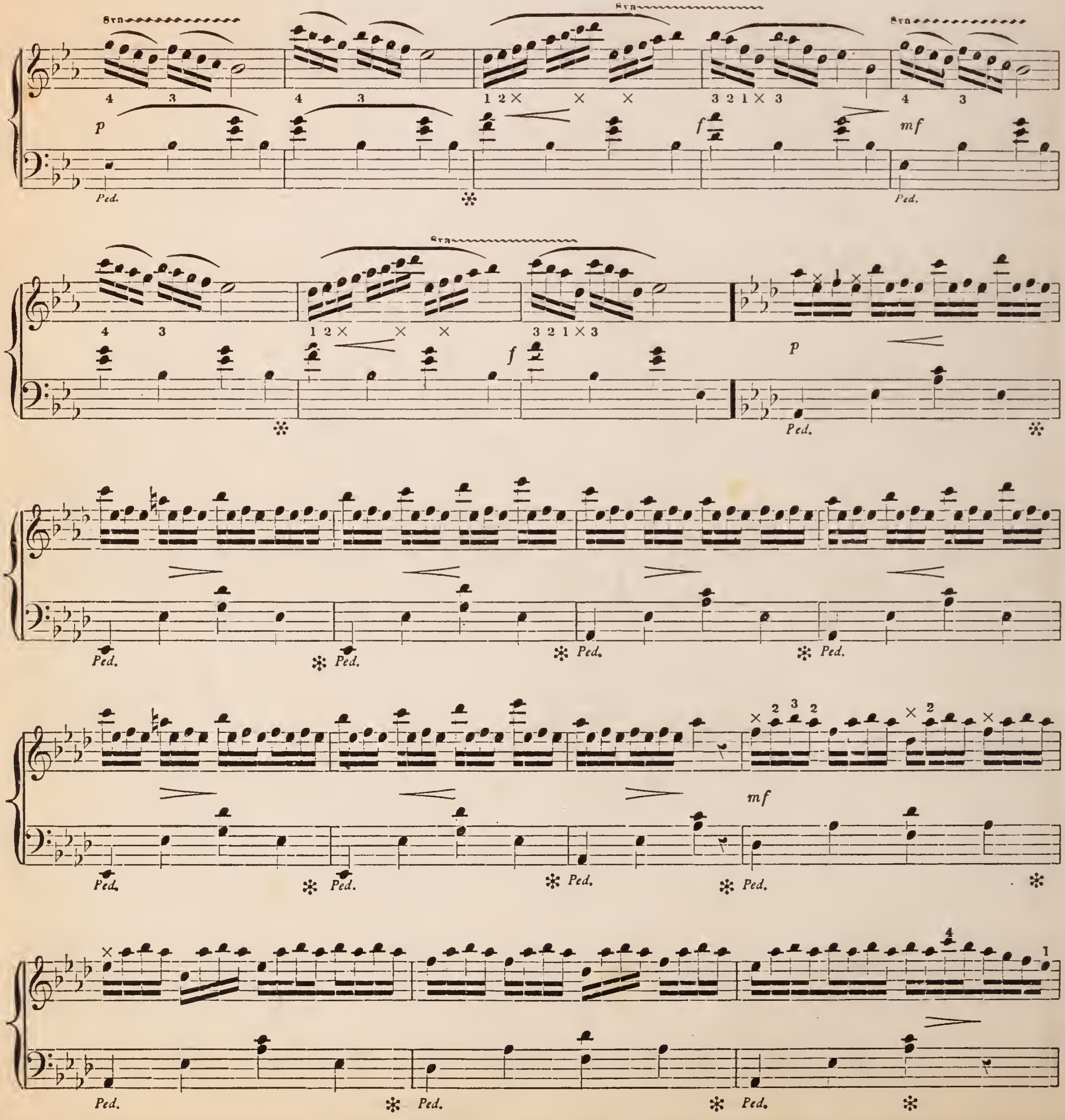
THE CHASE OF THE CHAMOIS.—Concluded.



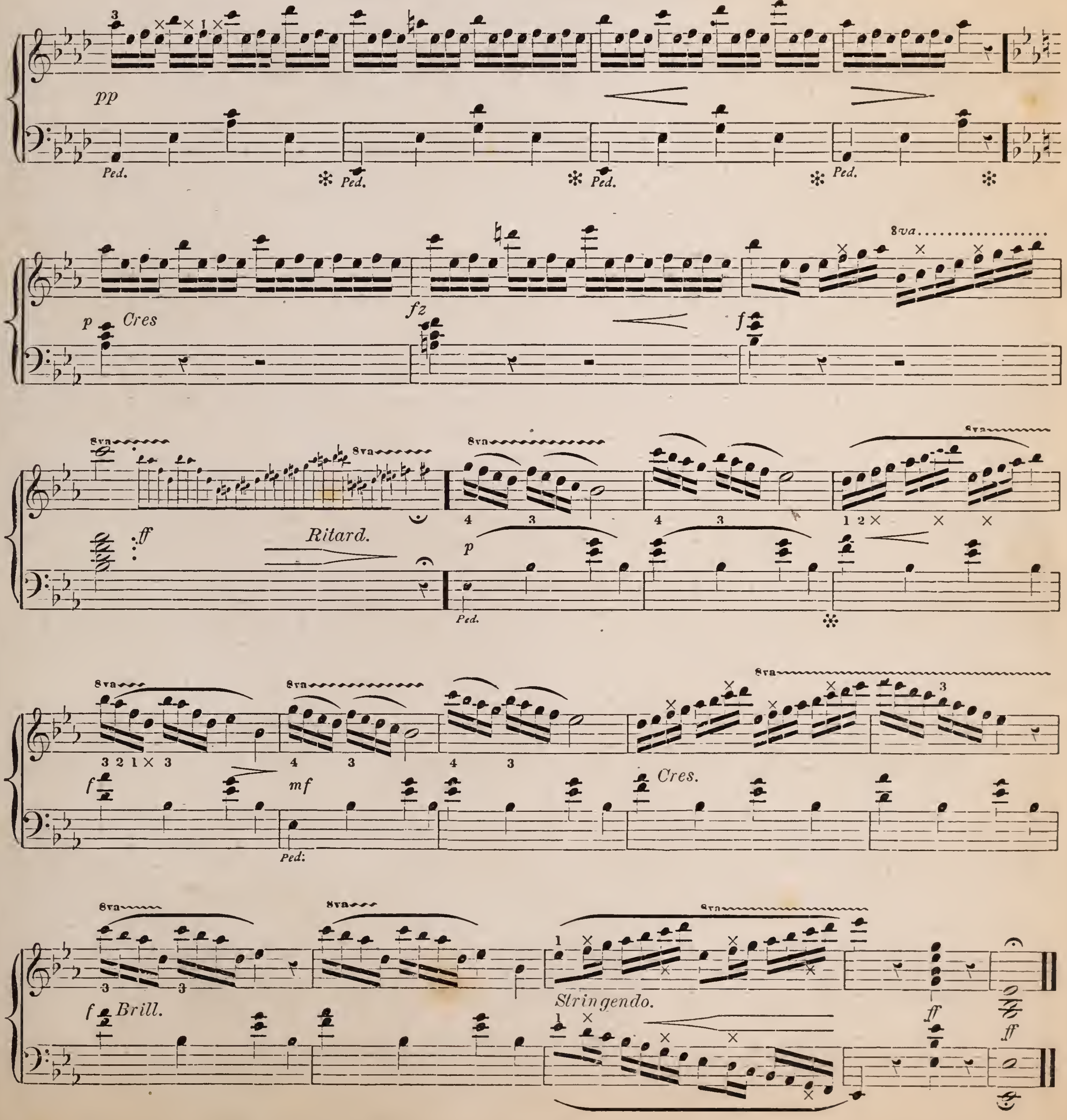
No. 459. ÉTUDES PROGRESSIVES.—Commencement Day.



COMMENCEMENT DAY.—Continued.



COMMENCEMENT DAY.—Concluded.



INDEX.

Page.
Adalida (song) - 129
Apprehension, Suspense, Certainty - 160
Au Suisse (four hands) - 89

Banish your Sadness (song) - 31
Break, Break, Break (song) - 156

Chromatic Scale - 95
Commencement Day - 165

Dance of the rustic Masqueraders - 162
Duets—
  First - 22
  Second - 25
  Third - 26
  Fourth - 29
  Fifth - 32
  Sixth - 36
  Seventh - 40
  Eighth - 54
  Ninth - 70
  Tenth - 72
  Eleventh - 74
  Twelfth - 76
  Thirteenth - 82
  Fourteenth - 84
  Fifteenth - 87
  Sixteenth - 89

Flashes on the Evening Cloud - 147

Gaily the bright wings (song) - 52
Gallopade (four hands) - 70
Galop (four hands) - 82

Harmony - 65

I love the gleams of sunlight (song) - 28

Kitty by the fireside - 148

Look away to the fields (song) - 56
Love wakes and weeps (song) - 146

Merrily over the waters (song) - 41
Moonlight on the rippling waters - 128

Night's shades no longer (song) - 50

O music, sweet music (song) - 21
Over the meadows (song) - 26
O how sweet (song) - 58

Proudly floats the banner - 134

Quickstep (four hands) - 72 & 84

Raindrops are falling (song) - 57
Redowa (four hands) - 76
Returning home - 149

Sadness, Hope, Joy - 152
Scale and Arpeggio, Major, one octave - 60
Page.
Scale and Arpeggio, Major, two octaves - 90
Scale and Arpeggio, Minor, two octaves - 110
Sing, brothers, sing (song) - 35
Sitting round the Hearth-stone (song) - 39
Softly the shades (song) - 50
Sounds from the chapel - 145
Souvenir (four hands) - 87
Spirits of Shadows and Sunshine - 142
Swiftly o'er the tide (song) - 38

The Brook (song) - 139
The Brooklet (song) - 88
The Butterfly among the flowers - 132
The Chase of the Chamois - 164
The Contest - 161
The Dying Soldier (song) - 133
The Forest (song) - 70
The Guardian (song) - 118
The Happy Group - 112
The Happy Return (song) - 115
The Hillside (song) - 77
The Holiday Party - 121
The Invitation to the Dance (song) - 123
The Leafy Dell (song) - 79
The Little River (song) - 68
The Old Guard - 122
The Orchard (song) - 81
The return of the Regiment - 154
The sighing of the breeze - 142
The Silver Lake (song) - 83
The Smiling Land (song) - 73
The Sparkling Stream - 163
The Spinning-wheel song - 143
The Sunbeams of the Morning - 119
The Swallow's flight over the camp - 130
The Vale (song) - 86
The Village Green - 114
The Willow by the river - 124
The Wind among the forest trees - 155
The Woodland (song) - 75
The Woodland ramble - 138
Thorough Base - 92
Three Friend's Sleigh Ride - 64
Three Friend's Waltz - 59
Travel Waltz - 113
Transposition - 43
Trio - 59 & 64
Two Friend's Polka - 54

Waltz (four hands) - 74
Welcome hour of song - 24
Where sweetest flowers grow (song) - 53

VALUABLE MUSICAL WORKS PUBLISHED BY
JOHN CHURCH & CO., CINCINNATI, OHIO.

PIANO-FORTE METHODS.

New Musical Curriculum. $3 00

By Geo. F. Root.

The attention of teachers and students of music is called to this greatly improved work. The *New Musical Curriculum*, as completed, is the result of years of labor and observation devoted to its compilation, and is the *best book ever published* for the purpose intended. Teachers are specially recommended to send for a specimen copy.

Notre Dame System. 2 00

By Sisters of Notre Dame.

This work has been carefully compiled by one of the most successful teachers among the Sisters.

Bellak's Excelsior Piano Instructor. 2 00

By J. Bellak.

Root's Guide for the Piano. 75

By Geo. F. Root.

In extensive use, and highly prized as a cheap and interesting guide.

Zundel's Piano-forte Instructor. 1 00

By Jno. Zundel.

Ryan's True Piano Instructor. 75

The latest and most *complete* cheap instruction book published. *Special attention is directed to this and the other volumes comprising the series under the title of "Ryan's True Instructors," for various instruments.*

VOCAL METHODS.

Madam Rive's System of Sight Singing. 2 50

Teachers should secure copies of this work. It is calculated to greatly facilitate teaching, and to advance the pupil by a more rapid and thorough course than has been heretofore introduced.

Meignen's Vocal Method. 3 00

By L. Meignen.

Pupils always prefer it, on account of the melodious character of its "Exercises." No dry studies.

MELODEON AND ORGAN.

Melodeon and Organ Instructor. 2 50

By A. N. Johnson.

A complete course of Harmony instruction, so progressive and simple that Harmony is made an easy study.

A complete course of study for learning the art of playing Voluntaries and Interludes.

A complete course of study for learning the pipe organ and foot pedals and a choice collection of *organ music*.

Cabinet Organ Companion. 75

By Geo. F. Root.

A collection of exercises, pieces, and songs, together with instructions in the Principles of Music, and directions for playing the instrument, arranged in the author's uniformly attractive and progressive manner.

Ryan's True Cabinet Organ Instructor. 75

Ryan's True Melodeon Instructor. 75

Designed to enable one to obtain a knowledge of playing without a teacher, with a collection of choice music.

THEORETICAL WORKS.

Johnson's New Thorough Bass. 1 25

A plain and easy system of Thorough Bass. In addition, it also contains a simple system for learning to play church music on the organ, piano, and melodeon.

Ludden's Thorough Bass. 1 50

An easy and progressive course for acquiring a practical knowledge of Rudimental Harmony, especially adapted to the wants of those desirous of learning to play or write church music, accompaniments, etc.

Palmer's Rudimental Class Teaching. 50

A concise treatise upon the art of teaching the rudiments of music in classes.

Palmer's Elements of Musical Composit'n. 50

Intended as a guide to the student, and also as a self-instructor for those who, not being able to secure the services of a competent teacher, wish to study the Principles of Thorough Bass and Composition.

FLUTE AND VIOLIN.

Ryan's True Flute Instructor. 75

Ryan's True Violin Instructor. 75

On the "*multum in parvo*" idea, and the *best* of the kind ever published.

SCHOOL MUSIC BOOKS.

Allegany Academy's School Song Book. 50

By A. N. Johnson.

Contains a complete system for teaching the art of reading music, and a choice collection of children's new songs.

Forest Choir. 60

By Geo. F. Root.

A collection of music for the use of the day school, to which is prefixed a department entitled "Our Song Birds' Singing School," which presents the elements of music in the author's peculiarly attractive style.

Graded Songs.

By O. Blackman. In five numbers.

No. 1	10
No. 2	15
No. 3	25
No. 4	50
No. 5	75

These books are prepared with special reference to the *graded system*, now so common in our day schools, and are working a complete revolution in the system of teaching music.

Silver Clarion. 45

By D. Sny[illegible]er.

For day schools and juvenile classes. Also, containing the author's system of teaching the elements of Music.

Silver Lute. 50

By Geo. F. Root.

This book has been too long and favorably known to need any extended description.

School Lyrics. 50

By W. Ludden.

Shryock's Mammoth Music Charts. 15 00

CANTATAS.

Lily Bell, the Culprit Fay. 1 00

By H. S. Saroni.

The Months and Seasons. 50

By A. C. Gutterson.

In this Cantata each month is represented by a solo, setting forth its peculiarities. Hence it is *equally adapted to all seasons of the year.*

SUNDAY SCHOOL MUSIC.

The Charm. 35

By P. P. Bliss.

Pronounced by competent judges to be the great Sunday school singing-book of the season.

The Crown. 35

By L. H. Dowling.

The great singing-book for Sunday schools of the Christian Church.

Chapel Gems. 35

By Geo. F. Root.

Enlarged edition. 160 pages full of "Gems."

Diamond Hymns. 15

By A. L. Riggs.

The Prize, for our Sunday School. 35

By Geo. F. Root.

The universal testimony is that it wears better than any other book of this kind before the public.

Little Sunbeam. 35

By W. H. Doane.

Silver Spray. 60

By W. H. Doane.

The most popular Sabbath school music-book in the field. "*It will never grow old.*"

Shining Pearls. 15

By Rev. K. Shaw.

Sparkling Jewels. 30

By Rev. K. Shaw.

This new collection of bright and beautiful Sabbath school songs has met with the most decided success of any book of the kind published in years.

TEMPERANCE.

The Musical Fountain. 35

By Geo. F. Root.

A most complete and useful Temperance Song Book, which ought to be in every Lodge and Division in the country. Over 50,000 in use.

GLEE AND CHORUS MUSIC.

Pacific Glee Book. 1 25

By F. W. Root and J. R. Murray.

A collection of Secular Music, consisting of part songs solos and choruses, glees, and operatic arrangements.

Bugle Call. 35

By Geo. F. Root.

A collection of Rallying Songs, Camp Songs, Battle Songs, Victory Songs, and Home Songs.

New Coronet. 1 25

By Geo. F. Root.

For singing schools, conventions, and choirs, consisting of a course for elementary instruction and training, a large number of part songs, solos, duets, glees, and choruses, and a smaller number of anthems and chants.

March and Chorus, from Tannhauser. 50

By R. Wagner.

Issued with English words, in this shape, now for the first time.

Song Queen. 60

By H. R. Palmer.

The great popularity of this work is shown by the fact that it has reached an issue of nearly 100,000 copies.

Song King. 75

By H. R. Palmer.

This work contains *one hundred and ninety-two pages*, being *eighty pages* larger than its popular predecessor, the Song Queen

True Singing School Text Book. 75

By A. N. Johnson.

Contains the easiest method for teaching scholars to read music that has ever been invented. It is the *best book* for singing schools ever issued.

The Domestic Concert Collection. 80

By A. N. Johnson.

Contains music of the most interesting character, enough to form one public performance, with plain directions which will enable a company of singers, who know but little about music, to sing it perfectly.

The Choralist's Companion. 1 25

Just out. A selection of *Standard Music* for the use of [illegible] schools and choral societies. It is destined to be the most popular chorus book published.

COLLECTIONS OF CHURCH MUSIC.

The True Choir. 1 50

By A. N. Johnson.

It is believed that no book has ever been published which will prove so useful and interesting to choirs and singing schools as The True Choir.

Allegany Collection. 1 25

By A. N. Johnson.

Palmer's Normal Collection. 1 50

By H. R. Palmer.

A well-known writer says of it: "The Normal Collection is without doubt the handsomest and best anthem book ever published."

Songs for the New Life. 1 60

By Rev. D. E. Jones.

A book of hymns and tunes, for Congregational use.

The Palm. 1 50

By C. M. Wyman.

A new collection of Church Music, including a new and concise method for teaching, together with glees, choruses, etc., for choirs and singing schools.

Empire Collection. 1 25

By A. N. Johnson.

The Triumph. 1 50

By Geo. F. Root.

The most popular church music book ever issued.

The Christian Hymn and Tune Book. 1 50

By A. S. Hayden.

Compiled with special reference to the wants of the Christian Church.

The True Psalmist. 1 50

By A. N. Johnson.

A church music book of 384 pages, issued by authority of committee of the *American United Presbyterian Church*, the w[illegible] set to the church tunes being taken from the United Presbyterian Psalm Book.

Sacred Lyrics.

By W. Ludden.

United States Collection. 1 25

By A. N. Johnson.